

A NEW APPROACH TO SANSKRIT

V. P. Bokil, M.A., S.T.C.D.,

Assistant Educational Inspector, C. D., Poona.

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N. R. Parasnis, M.A., B.T., T.D. (London),

Lecturer in Education, S. T. College, Bombay.

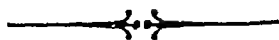
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INTRODUCTION

For the last thirty years or so, Secondary Education in the Bombay Province has been influenced by the modern methods of teaching. This influence is being felt pronouncedly day by day as the number of the Training Colleges in this Province is gradually increasing. Almost all the subjects in the Secondary School curriculum received new light of modern methods based on educational psychology. But Sanskrit remained unaffected till Prof. V. P. Bekil, formerly of the Secondary Training College, Bombay, devised a new method of teaching Sanskrit based on the findings of Dr. W. H. D. Rouse and Mr. Harold E. Palmer. This new method of teaching Sanskrit has been practised in the Secondary Training College, Bombay for the last fifteen years or so. It was also followed in the other Training Colleges with some variations. However, there was no book available besides a few articles on the subject by various writers giving in a nutshell the new method in the proper perspective. Hence, the authors have endeavoured to bring out this New Approach to Sanskrit to supply the long-felt need of teachers under training in particular and all Sanskrit teachers in general. An attempt is made here to give the various aspects of Sanskrit teaching in as clear and practical a manner as possible. It is sincerely hoped that this New Approach to Sanskrit

श्रीवेङ्कटेशो विजयते ।



‘नूतना संस्कृतभाषाध्यापनपद्धतिः’ इत्याङ्गलभाषया प्रणीतस्य ग्रन्थस्य मया प्रस्तावः कर्तव्य इति यदाहमाज्ञापि प्राध्यापक-वरेण्यैः श्री-कीलमहोदयैस्तदा प्रस्तावलेखनविषये किञ्चिद्दोलायितं मन्मनो यद् गुण-रणैः कृतस्य ग्रन्थस्य कथं वा मादृशैः संस्कृतभाषायामकृतभूरिपरिश्रमैः प्रस्तावः कर्तव्य इति । किन्तु गीर्वाणभाषाध्यापने यानि संवादपद्धति-त्वानि मया पञ्चदशेभ्यः वर्षेभ्यः प्राक् स्वीकृतान्यद्यथावच्चानुसृतानि तानि यस्मिन् ग्रन्थे प्रतिपादितानि विद्यन्ते तस्य प्रस्तावं कर्तुं मयाग्रेसरेण प्रस्ताव्य मया निश्चित्य किञ्चिल्लेखितुं प्रवृत्तोऽस्मि ।

या सर्वासु भाषास्वाद्या, या बह्वीनां भारतीयानां भाषाणां जननी, या ‘सुरभारती गैर्वाणीवाणी संस्कृता भाषेति’ बहुभिर्नामभिः प्रावर्तनं ऋषिभिरभिलालिता या विविधविषयप्रवर्णैर्ग्रन्थैः पण्डितैः संवर्धिता, या राजभिः सभासु सम्मानिता या भारतीयैः सर्वदा भक्तिपुरःसरं च वन्दिता स्यं भगवतो विश्वेश्वरस्य वाङ्मयी मूर्तिर्वहोः कालादस्मिन् भारतवर्षे सर्वत्रापि विदुषां व्यवहारेषु प्रचलिता दरीदृश्यते । तथा हि भगवतः पाणिनेः सूत्र-ग्रन्थन-कौशलमृषिसत्तमानां केनकठमाण्डुक्याद्युपनिषत्प्रबन्धा, भगवती गीता, श्रीमतां शङ्कराचार्याणां शारीरकं, कविकुलगुरोः कालिदासस्य रचनामाधुरी च केषां सहृदयचेतसां प्रमोदाय न भवेयुः । व्यास-वाल्मीकि-दण्डिभवभूतिवाणादीनां सरस्वतीविलासाः कैवा नाभिनन्दिताः । अपरं चेयं संस्कृता भाषास्माकं धर्मभाषा ।

संयमधना संस्कृता भाषा परकीयशासनवशादवहेलिता सामान्यजनैः परित्यक्ता बहुभिर्मृतेति विभाव्यमाना कथंकथमपि जीवन्ती संदृश्यते ।

अन्धेतमसीतस्तत आहिण्डमानस्य पथिकस्य दूरतो विरलमपि प्रकाश-दर्शनमपूर्वोत्साहकरं भवति । तथेदानीं तानामु पाठशालास्वाङ्गलभाषाया एव सर्वत्र प्रचारे वर्तमाने पण्डितप्रवराणां भाण्डारकरादीनां महाभागा-

नामविरतप्रयत्नमानानां पुण्यकर्त्तव्यमात्रायाः गुरुभावात् । अथ यथाभावात्
किञ्चित्प्रयत्नितं दृश्यते । तेषामेव भव्यभावात् प्रत्ययानुसारं वाचनान्
प्रचक्षितमव्यापनपद्धतिं बहूनां पद्धतयः विद्यायितुं परममपि पर्याप्तम्
नानां ज्ञेयम् । किन्तु न एतन् विद्यायितुः प्रोक्ष्यमाणमिति भाषा गान्-
त्स्मरन्तीति महदाश्चर्यम् ! एवमायतिः केनैवाप्येवमायतिरेव वाचनानामपि
संस्कृतभाषायां कथं वागवितस्तमेव, येन नैवावागधीनं गीतानुवाकानाम्
परमस्मिन्धनया नानेवैरिति विचारो गतेषु परेषु बहूनां परिष्कारानां भवति
प्रादुर्बभूव । नस्यैवेयं परिष्कारिणोऽत्राशङ्कान्तां पृथक्तां नाम । अस्मिन्
ग्रन्थे सर्वोऽपि विषयः समीचीनतया, मर्यादतया, नवीनमर्यादमनुसृत-
विधिदीकृतः । अस्य वाचनेन ग्रन्थप्रतिपादनां मर्यादानां मन्त्रेण न संस्कृत-
भाषाध्ययनं बालानां गुणकारं कर्तुं निश्चयः प्रवर्तते इत्यस्याकं प्रतीयान्
विश्वासः ।

सर्वोक्तं भाषाज्ञानध्वजनाध्यापनं निम्नी रीतिभिः सम्भरति ।
प्रथमा व्याकरणपद्धतिर्द्वितीयानुवादपद्धतिरुत्तरीया तु संवादपद्धतिः ।
प्रथमस्यां व्याकरणनियमादीनामेव प्रथममभ्यासः पश्चात्तदनुगारेण मर्या-
दादीनां प्रयोजनं भाषाज्ञानं च । एतामेव पद्धतिमनुसृत्य धी-
भाण्डारकरादिभिः पाठ्य-पुस्तकानि रचितानि । अस्या एवावलम्ब्य आश्रित्य-
पाठशालानु विहितं आसीत् । इयं पद्धतिः संस्कृतभाषाध्ययने बालानामतीत-
क्लेशकरी भवतीति मन्यामहे । द्वितीयानुवाद-पद्धतिरपि न कदाचित् ।
अत्राधीयमानाया भाषायाः सम्यग् ज्ञानमपेक्ष्यते । एतदनागतसम्भवं बालानाम् ।
कदाचित् प्राधान्यामयं पद्धतिः नुकरा भवेत् । तृतीया संवादपद्धतिः । अस्याः
पद्धत्याः कतिचित्तत्त्वान्युपरथाप्यन्ते । इयं पद्धतिर्न साकल्येन प्रयुज्यते ।
पुस्तकगतपाठमधिकृत्य योजनयोग-प्रतिपत्तिरूपो व्यवहारः स एवात्र
संवादः । अस्यां कथनपद्धतिरनुवादपद्धतिरिति सकला अपि पद्धत्यो यथा-
प्रसङ्गमुपयोज्यन्तेऽध्यापने । नास्याः समाश्रयः केवलं पाश्चात्यानुकरणमिति
किन्तु बालमनोविश्लेषणपरिचयेनेयं छात्रहिताय विशेषेण कल्पत इति
बहूनां विनयनविशारदानां विश्वासः । दैनिकव्यवहारेषु संस्कृतभाषाया
अनुपयोगादस्याः पद्धत्याः समाश्रयोऽनैतन्निक इति चेत् । सर्वेषां वैदिक-
धर्मानुयायिनां धार्मिककर्माणि संस्कृतभाषयैवाधुनापि विधीयन्ते । दैनिक-

वहारेष्वपि विविधप्रान्तस्थैः पण्डितैरन्योन्यबोधनार्थं गीर्वाणवागेवोप-
मना दृश्यते । संस्कृताध्ययने छात्राणां संवादक्षमत्वोत्पादनं नादिमं
केजं किन्तु सम्यग्वाचनपूर्वकमर्थनिर्धारणक्षमत्वमेव प्रमुखं प्रयोजनमस्याः
द्वयम् । अपरं च वाङ्मयपरिचयपूर्वकमेव व्याकरणमध्याप्यमिति यद् भाषा-
यासतत्त्वं तदपि व्यवहार्यतां नेतुमनया पद्धत्या सुशकमित्याशास्महे ।

एनामेव नवीनपद्धतिमधिकृत्यास्य ग्रन्थस्य रचनासद्भावात् कीदृशीयं
द्विः को वा विशेषोऽस्याः कीदृग्वा सुखं तत्र वालानां प्रजायेतेति सर्व-
प ग्रन्थपरिशीलनेन जिज्ञासूनामवगतं भवेत् । सर्वोऽपि ग्रन्थः शास्त्रीय-
ीतिमङ्गीकृत्य विरचित इत्यस्य ग्रन्थकृमहाशयौ प्रशंसार्हा इति किमु
क्तव्यं नाम ।

मुम्बापुर्या 'एल्फिन्स्टन-हायस्कूल' संज्ञकायां पाठशालायां प्रस्तुत-
ग्रन्थप्रणेतृभिस्तथैव च 'सातारा हायस्कूल' इत्यभिधायामाङ्गलशालायां
म' जेतद्ग्रन्थं । ततः रणिव सुत्य प्रायः पञ्चदशवर्षाणि यावद्विद्या-
थिनोऽध्यापिताः । तत्पर्यवसानं तु न केवलं वालानां सुखेन विषयाकलनं
किन्तु गुणाधिक्येनापि ते प्रशस्यं यशोऽविन्दन्तेति स्वानुभवमुद्घोषयितुं प्रमो-
मुदिति मे चेतः ।

भारतवर्षे सर्वत्राङ्गलशासनं वरीवर्ति । अतस्तेषां भाषामङ्गीकृत्येदं
पुस्तकं लिखितं येन सर्वेष्वपि प्रान्तेष्वियं भाषाध्यापनपद्धतिः शिक्षकाणां
परिचिता भवेत् ।

अन्ते चानया पद्धत्येयं गैर्वाणी वाणी सर्वत्र लब्धसञ्चारा भवेद् बाल-
मनांसि च सगाकर्षेदिति नो द्रढीयस्याशेत्यलं पल्लवितेन ।

रङ्गीकुलोत्पन्नः श्रीरङ्गाचार्यसूनुर्लक्ष्मीकान्तशर्मा ।

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A NEW APPROACH TO SANSKRIT

CHAPTER I

The Place of Sanskrit in Education

1. The Place of the Classics in the Educational System

THE place of the classics in any system of education is beyond dispute. Because it is the only means to get a glimpse of the past civilization on which the present civilization has taken its foundation. In spite of the growth of modern sciences one cannot ignore the influence of the classical literature upon the life and thought of the present generation. So even in this mechanical age there are no signs indicating that the classics are falling out. The classics have lived out through all the centuries of the antiquity and have come down to us in original form defying the all-devouring claims of Time. This is due to the fact that it belongs to the highest class of human achievement. It is the excellence of thought and style that gives life to the classics. One really wonders at the human achievement in the very old old days when the world was in its infancy. The remarkable literature in every branch of knowledge only testifies to the richness of thought of our predecessors. The following passage clearly shows what the classics

stand for: "Our ideas of law, citizenship, freedom and empire ; our poetry and prose literature ; our political, metaphysical, æsthetic, and moral philosophy, indeed our organized rational pursuit of truth in all its non-experimental branches as well as a large and vital part of the religion which has won to itself so much of the civilized world, are rooted in the art or thought of that ancient civilization." By the study of the classics we mean the study of the writings of the master minds of old who were responsible for the ancient civilization. Not only would these writings interpret civilization, but they are in themselves the sublime expression of the spirit of man.

2. The Peculiar Position of Sanskrit

In India Sanskrit wields a far greater influence upon Indian thought than what Latin does in the Western countries. It has been the receptacle of the Ancient Indian Civilization. It is Sanskrit that has handed over to the present generations the remarkable achievements of the Indian brain in all the branches of knowledge. It is in Sanskrit that we find the first babblings of humanity. It is Sanskrit literature which opens a great vista for research work. It will not be out of place here to quote Max Muller.* He says: " Whatever sphere of the human mind you may select for your special study, whether it be language or religion or mythology or philosophy, whether it be laws or customs, primitive art or primitive science, everywhere you

*India: What can it teach us ?—*Max Muller*, p. 15.

have to go to India, whether you like it or not, because some of the most valuable and instructive materials in the history of man are treasured up in India and in India only." As regards Ancient Indian Law one Polish scholar declares that†: "There are older laws than the Indian, but none can be compared with them in exactness and versatility. I believe that no book so competent as Kautilya's Arthashastra was published in ancient times. No work on politics, administration and law describes local conditions so well. This work alone is enough to invite the study of ancient India and to draw a man to this country for ever." Not only will the students of law be attracted to the rich store of Sanskrit Literature, but those of comparative grammar, philology, logic, philosophy will be equally interested if not more. Sanskrit has got works in it on astrology, astronomy, algebra, geometry, anatomy, medicine and so on. Thus there is hardly any branch of knowledge which we do not find developed in Sanskrit in keeping with the spirit of the ancient times. Indians themselves cannot but prize this rich treasure beyond their true selves. Indian scholars, politicians, lawyers, public men etc., have unequivocally declared the importance of Sanskrit on many an occasion. Mahatma Gandhi, while commenting on the neglect of the study of Sanskrit at the Patna University wrote in his Harijan (23rd March 1940): "I quite agree that the study of Sanskrit is sadly neglected. I belong to a generation

†The Times of India: August 1941.

which believed in the study of the ancient languages. I do not believe that such a study is a waste of time and effort. I believe it is an aid to the study of modern languages. This is more true of Sanskrit than any other ancient language so far as India is concerned, and every nationalist should study it because it makes a study of the provincial languages easier than otherwise. It is the language in which our forefathers thought and wrote. No Hindu boy or girl should be without a knowledge of the rudiments of Sanskrit, if he will imbibe the spirit of his religion. Thus the Gayatri mantra is untranslatable. No translation can give the music of the original, which, I hold, has a meaning all its own. The Gayatri is but one example of what I have said." While presiding over the founder's day celebrations at the Annamalai University the Right Hon. M. R. Jaykar urged the students to take to the study of Sanskrit not merely for linguistic attainment, but for the much greater benefit of the treasure of literature contained in that language and the ideals it inculcated. Sanskrit literature, he added, developed qualities which in modern political polemics were apt to be disregarded and which it was necessary for University education to emphasise. These qualities were tolerance of the opposite view, intellectual independence and dogged pursuit of truth, fearless of consequences. He further added that the study of Sanskrit should be made as attractive as possible. This is a point worth considering for the educationist.

We know now that Sanskrit is one of the oldest languages in the world. Prof. Max Muller has proved that the Rigveda, the first known compilation in Sanskrit is the oldest work on the surface of the earth. While reading such works, one is sure to feel that the difference of time and space is removed and the mysteries of the past are revealed. Many scholars both Western and Indian have declared that Sanskrit is one of the richest languages in the world which is obvious from its vast and varied literature. It has embraced very many subjects, for instance, philosophy, polity, social law, chemistry, astrology, grammar etc. That the language which possesses so rich a literature should be considered as 'dead' sounds rather strange. The peculiar genius of this language has made it very sweet. Its phonetic alphabet, word formation, sandhis, compounds, sentence formation, prosody etc., have contributed in their own way to combine sweetness and sublimity, pithiness and fluency, loveliness and lucidity, brightness and brevity. An advanced student of Sanskrit will never miss the harmony and melody, rhyme and rhythm of Sanskrit prose and poetry. Although Sanskrit has passed through various vicissitudes corresponding to those of the Aryan colonists, it has maintained purity; that is to say, it was not influenced by the non-Aryan languages. True, it was in the early times known as 'Girvana Bhasha' (ग्रीवाण-भाषा). It is also true that the Vedic Sanskrit differs from the Upanishadic Sanskrit and that the Puranic Sanskrit from

the classical Sanskrit. But all these changes simply signify the evolution of the language from stage to stage. A critical student of the historical growth of this language will be able to indicate the growth of the Aryan mind and culture. This purity is due to its most perfect grammar which is very scientific. Its strict observance by the authors and the teachers has been traditional. It has helped to develop a variety of styles in prose and poetry. If one meets at one place with a style of long compounds and longer sentences he is sure to meet at another place with a very lucid, simple style all the more powerful. It has been so dynamic and elastic, that all the sentiments (रस) and the figures of speech could find suitable and effective expression. All these features of Sanskrit have made its study imperative in the Secondary and the University stage.

3. Educative Value

The educative value of Sanskrit is very great. It is utilitarian as well as cultural. Most of the regional languages in India, viz., Hindi, Bengali, Marathi, Gujarati etc., are derived from Sanskrit. Naturally the help that they get from Sanskrit is immense. They have borrowed much from it as regards vocabulary, grammar, ideas etc. In fact Sanskrit has promised to be a great source by which they can enrich their literatures. Now-a-days the modern tendency of these regional languages is to minimise the influence of the foreign languages and to use in stead Sanskrit words and technical terms.

Moreover, to the research workers of law, medicine, philosophy, polity, education, archæology etc. the study of Sanskrit is "indispensable as the ancient literature is to be found in Sanskrit. Besides, the original works of the Hindu religion are in Sanskrit. Many Hindus still say their daily prayers (संघ्यावन्दनम्) in Sanskrit. In all important ceremonies Sanskrit hymns and recitations are used. Thus Sanskrit is not dead to the Hindus as Latin or Greek to the Europeans. It has a definite place in the day to day routine of the Hindus. In old days Sanskrit was the *lingua franca* of the learned circles. The Shastrin's and the Pandits used to carry on their greetings and discussions in Sanskrit. Even to-day this practice is followed when the Sanskrit scholars of different provinces meet. Thus Sanskrit is the means of communication in such circles of learned men.

Classical literature is called the garden of wisdom. This is true of Sanskrit as also of other classical languages. The study of the classics appeals not merely to the intellect and reason, as in the case of mathematics and physical sciences, but to the emotions and higher æsthetic judgment, to moral and religious sentiments. The importance of the training of emotions and moral sentiments cannot be too much stressed. This aspect of the development of personality, which has been neglected by the old educational system, has been brought in the forefront by modern educational psychology. Character formation depends upon the moral sentiments and the balance of the personality is stabilised

by the proper training of emotions. Modern education aims at the all-sided development of the individual. Hence to fulfil this aim, the study of Sanskrit can with advantage be utilized. The student of Sanskrit is sure to be stirred by the classical utterances of the mighty minds and will never fail to experience incomparable joy in the company of the wise. The masterpieces of great authors, which are admittedly of lasting value, bring out human conduct and character in a rich variety of forms corresponding to life. The principles that control noble thought and righteous actions are easily imbibed, side by side with the appreciation of the beauty of thought and beauty of expression. The student will feel and think with the master minds and will find his thought and actions unknowingly sublimated. Thus the cultural value of teaching or learning Sanskrit is predominant.

4. The Aims

The immediate aim of teaching Sanskrit is now to be considered. It cannot be the same as that of teaching a modern language like English or French. In the case of the latter the pupils must learn the spoken as well as the written form ; while in the case of the former proficiency in the spoken form is not a necessity. Our aim in teaching Sanskrit will, therefore, be to enable the pupils (i) to read, understand and appreciate classical Sanskrit ; (ii) to write Sanskrit in an intelligent manner and (iii) to know the ways and manners of the ancient Aryans whose mother-tongue was Sanskrit,

to get an insight into their culture and to use that heritage to build up a new civilization. This is quite a serious aim.* Our pupils should not merely learn to read Sanskrit to translate it into English or the mother-tongue and *vice versa*, but to take delight in drinking deep at the fountain-heads of Sanskrit literature ; they should not study Sanskrit merely to pass examinations but to brighten their leisure and to transform their lives through appreciation of wisdom and beauty in Sanskrit classics. They should not become pedantic Sanskrit scholars, grammarians, philologists etc. but become a force for social regeneration. Thus it will be seen that this aim is distinctly superior to the aim of turning out mere translators and interpreters, grammarians and philologists.

CHAPTER II

Methods of Teaching

SINCE very early times, i.e., 2000 B. C., Sanskrit has been taught in Indian schools. In spite of the political vicissitudes and in the absence of the royal or the state patronage Sanskrit was scrupulously taught in the Pathashalas or Ashrams or Gurukulas. The aims and methods had to differ from time to time owing to the exigencies of the growth of the Vedic and the sacrificial literature. As the art of writing was unknown,

the sacred literature consisting of hymns had to be preserved by oral traditions. The young scholars, after going through the Upanayan (Initiation) ceremony at the age of eight or so were taught by their parents or teachers to recite the Vedic hymns. Great importance was attached to proper accent and intonation. The slightest mistake in intonation, accent or pronunciation, was considered as most fatal; hence each pupil had to be taught separately. Explanations were, perhaps, not necessary in those lessons as the Vedic Sanskrit must have been the language of everyday use. Gradually the language in which the Vedas were composed, became unintelligible and the teaching of the recitation of the Vedas had to be followed by some sort of explanation. This process was later systematised as the Vedas were canonised and were reduced to writing. The reading lesson was followed by instruction (vidhi) and explanation (arthavāda). In 'Vidhi' the teacher showed the pupils the acts and actions to be actually performed during the ritual ceremony described in the text, and in 'Arthavāda' the meaning of the sentences was made clear. When other subjects and sciences arose, explanation must have had a very large place. In such explanations references had to be made to subjects like geometry, astronomy, grammar, phonetics, ritual, prosody and etymology. All such explanations given by expert teachers were embodied later in the 'Brahmana' works. As the systems of philosophy, viz., Sankhya, Yoga, Nyāya, Vaisheshika, Mimansā and

Vedānta arose the teaching became more scientific and critical. For the full understanding of the text a three-fold explanation was given—(1) Pada or word, (2) Vakya or sentence, (3) Pramāṇa or argument. To make the student understand the word grammatical notes were given; to make the meaning of the sentence clear to him, the relations of words, phrases, and parts therein were shown by filling up gaps or supplying ellipses and by explaining allusions; lastly, the idea of the passage was made clear by setting forth the argument as explicitly as possible and by relating it to the previous as well as to the following points. Hence one well-versed in the text was called 'Pada-vākya-pramāṇagña'—'proficient in the three parts.' It is interesting to find that the explanation of the text was almost on the same lines as at present. According to Vāchaṣpatimishra the 'adhyayana' (the hearing of words), shabda (apprehension of meaning), uha (reasoning leading to generalisation), suhrtprāpti (confirmation by a friend or teacher), and dāna (application) are the five steps for the realisation of the meaning of a religious truth. Curiously enough these steps correspond wholly with those of Dewey. In his book 'How We Think' he gives the following steps:—

- (1) A problem and its location (adhyayana and shabda).
- (2) Suggested solutions and selection of a solution (uha and suhrtprāpti).
- (3) Action (application) [dāna].

Another authority gives seven steps similar to those of the Herbartians :

(1) Shushruṣha (desire to listen),* (2) Shravanam (act or process of hearing), (3) Grahaṇam (accepting, taking in), (4) Dhāraṇam (digestion of what has been taken in), (5) Uḥāpoha (discussion), (6) Artha-vijñānam (grasping the correct sense), and (7) Tatwa-vijñānam (knowledge of propfound truth).

With the development of the Upanishadic lore rational method of education seems to have been formed. The Western method of lecturing to the advanced students was not followed by the ancient Indian teacher. The teaching was characterised by free discussions with the teacher, questions and answers from either side, concrete illustrations and references to the practical details of daily life. Indeed, the Upanishads often fall into the form of a dialogue which shows that the method of teaching was catechetical, like that of explaining a subject by an intelligent and graduated series of questions and answers which is associated with the great Greek teacher, Socrates.

Later, elementary schools teaching the three R's came to be established. As the pupils belonged mainly to the agriculturist, the industrialist and the commercial classes, instruction in reading and writing the mother-tongue, book-keeping and arithmetic was more important than the study of Sanskrit, which was not the language of the day now. During this period only the Brahmin children must have attended the

Sanskrit Pathas'halas and received higher education, the medium of instruction being the mother-tongue. During all these stages great attention was paid to phonetics, reading and recitation. The aim of education was primarily religious and secondarily practical.

Pathashala Method

At the beginning the pupils are made to learn by heart the case-forms of nouns commonly met with in literature. The booklet giving ready-made forms is known as Rupavali (रूपावलिः). The teacher shows how the forms are to be properly pronounced and read. The pupils read after him. Sufficient phonetic drill is given at every step ; each unit is repeated at least seven times ; and then the pupils are free to sit aside, or go home and to learn the lesson by heart. Such case-forms of nouns are very useful as language-units both in reading and writing. Next comes the study of the simple compounds (समास-चक्रम्) for which a knowledge of the case-forms is essential. In these two steps the gradation seems to be right. In order to build up pupils' vocabulary the use of अमरकोश is made. This 'Amarkosha' is a lexicon containing all the synonyms of nouns in verse-form. Its verse-form helps the learners to learn by heart the couplets. Whenever necessary explanations in the mother-tongue are given. After this preliminary study of the case-forms of various kinds of nouns, their combinations (compounds) and some elementary vocabulary, students are introduced to literature. Stories from Hitopadesha and a few

cantoës from Raghuvamsha are selected at this stage. In the next stage the students have to study the science of language, i.e., grammar. For this purpose 'Laghu Kaumudi' is selected. As regards literature, students read classical poetry, etc., the Panchakavyas, 'Kumār', 'Kirāt', 'Naishadha', 'Māgh' etc. In the later stage intensive and more scientific study of grammar is made by having recourse to any one of the commentaries on Panini's Ashtadhyai such as (सिद्धान्तकौमुदी). By way of literary study various plays are read. This being the higher stage, corresponding to the present college course, students are expected to specialise in one of the following subjects—philosophy, logic, grammar, poetics, social law, etc.

The general feature of the Pathashala method is its intensive and thorough study. True to their tradition the shastrins have always insisted on intensive study : whatever is read is thoroughly learned and committed to memory ; so that it becomes an everlasting possession. Thus the students have to commit to memory not only the explanations but the text as well, with the result that they are always ready for any test. The whole Pathashala course covers eight to ten years. They have got religious atmosphere about them. They attract students from higher cultured families, who have a will to learn. The Pathashala curriculum seems to be logical, suited to students wishing to learn only Sanskrit and to take up religious career. The present-day English high schools cannot well compare

with the Sanskrit Pathashalas in as much as the pupils have to learn many other subjects along with Sanskrit and that they come from all the strata of the society with no hereditary background. Some of them do not possess the will to learn and the capacity to appreciate the classical language. Owing to many subjects in the curriculum they cannot study intensively but rather extensively, taking Sanskrit not as the subject for future career but as one of the other subjects studied at the secondary stage.

Bhandarkar Method

Dr. Keilhorn and Dr. Bhandarkar emphasised the study of grammar from the very beginning in the teaching of Sanskrit in the English teaching High Schools. Dr. Bhandarkar wrote his two Sanskrit text-books about 75 years ago. They were very widely used and remained in the field for long. Each lesson consists of four parts: first, grammar; second, Sanskrit sentences for translation into English; third, English sentences for translation into Sanskrit: both intended to exercise the student in the rules of grammar given at the top of the lesson; fourth, a vocabulary. The first book opens with the conjugation of simple roots (of the 1st, 4th, 6th, 10th conjugations) in the present tense. The terminations are given, changes explained, and rules cited at each step. To add to these intricacies of Sanskrit grammar, sandhi rules are introduced alongside. This initial stage appears rather too dry and abstract for the young

learner. There is nothing that can interest him. Personal pronouns could have been introduced here to give it a personal touch. The sentences for translation consist of just one word. For instance: वससि । अस्ति । मुह्यामः । सृजथ । प्रथयावः । They have no inter-connection and sometimes they carry little meaning. The declension of nouns ending in अ comes next in order. Due to separate treatment of cases five lessons and more than twenty rules are required to complete the declension of only one kind of nouns. A Pathashala student learns only the table of case-forms in about two days not minding the various rules necessary to derive the case-forms. These rules are easily and readily forgotten. What is of importance is the readymade case-forms which are useful in reading and writing. Thus the young learner's attention is too much fixed on the intricacies of grammar at the very outset. In these lessons it does not appear that phonetics is properly emphasised. Teachers lose sight of it being much engrossed in the grammatical details. Young pupils do not feel its need being plunged too early in the deep waters of abstract grammar with the result that they soon get out of breath and that they desire to run away from the Sanskrit class. Other nouns and tenses are dealt with in like manner in the following lessons of the First Book. This piece-meal treatment of the subject-matter deprives the work of its interest and prevents the student from getting any comprehensive idea of the subject. The sentences given for translation into English cannot

be possibly called literature. There can be no reading worth the name of such disconnected sentences. No connected descriptions, stories or dialogues are given as reading material; nor verses for recitation. True that at the end of the First Book some twenty verses and one story are given. But these are generally considered as extra work and hence neglected. The teaching of compounds, numerals, comparison of adjectives etc., dealt with in the Second Book, is usually done in the third year of Sanskrit learning. As a matter of fact simple compounds, numerals and comparisons are useful in making the descriptions graphic and the stories life-like and can be easily learnt by the pupils even in the second term of Sanskrit learning. Of course formal lessons on their formation, classification and definition should be given later; only their recognition and application should be taught in early stages and as the student has already come across such forms he will be able to follow grammar lessons on them more readily. It seems to be somewhat artificial to divide the grammar portion into such water-tight compartments. Moreover exercises for translation given even in the Second Book are all disconnected sentences. Absence of stories and narrative poems is strongly felt. This has probably resulted in the neglect of reading and recitation. Thus in short it can be said that the Second Book really fulfils its title: a treatise on grammar. To supplement this Second Book readers containing selections from the classical Sanskrit literature are

than the learner himself. But the growth of modern education in recent years has greatly influenced the work in schools,

CHAPTER III

Principles of Language Teaching

IN the educational process three factors, *viz.*, the teacher, the subject and the pupil, are to be considered. According to the traditional view the teacher is predominant. Next in importance comes the subject and the poor pupil comes last. The teacher spends all his energies to see that the child learns the subject thoroughly well. He pays little or no attention to the person he teaches. The main concern of the teacher is to see that the child passes the examination. If the children pass the examinations successfully, then the school will have served its purpose and the teachers will have been amply rewarded for their efforts. But this conception of education will surely fall short of modern times. Do the children come to school only for instruction? Or do they come to school for something else? New educational thought has answered the former in the negative and the latter in the affirmative. Children come to school for rich and varied experience of life which will help them to unfold their innate capacities. They want sympathy and affection at the hands of the teacher. Their bodies grow, their minds grow

and their ideals grow. The school and all its accessories must be able to help the all-sided growth of children. The school should be a typical world of their own rather than simply a place for learning certain subjects. Thus subjects are for children and not children for the subjects. The teacher must know not only the subject to be taught but the person to be taught in the pupil. The pupil rather than the subject is important in the new education. Subjects must be taught according to his point of view and not the adult's. This outlook has to a great extent influenced the methods of teaching the various subjects in the school curriculum. New methods are based chiefly on child psychology and a good deal of experimental work. For instance, the method of teaching languages has been considerably changed. It will be, therefore, appropriate to discuss some principles of teaching a language.

Principles of the New Method of teaching a language

i. **Teach through the senses:**—The senses—the eye, the ear, the tongue etc. are considered to be the gate ways of knowledge. So far as the language study is concerned the ear and the tongue require special training. For, a language is primarily made up of sounds. Pupils, therefore, must have sufficient practice in hearing the language; then they will readily and automatically try to reproduce what is heard. Such ear and tongue training exercises help to create the necessary language instinct in the learner. Next in order comes the use

of the eye and of the hand ; because the sounds are now to be expressed by symbols, *i.e.*, letters. Pupils have now to read them and to write them. All this work of hearing and reproducing the sounds and of reading and writing the symbols makes up the initial preparation of the learner. If this foundation is well laid, the future progress is sure to be satisfactory.

ii. Proceed from the concrete to the abstract:—

When applied to language teaching, this maxim means that new words and phrases have to be introduced in direct association with objects or actions. By seeing the actual *object* or *action* the pupil gets an *idea* about it and learns the *expression* for it. These three links—object, idea and expression—in the chain of language study have to be carefully looked to. Secondly, this maxim of method means that the words and phrases to be introduced in the initial stage should be of concrete connotation. Otherwise the young learner will soon find himself at sea. Thirdly, it may be contended that the language should be presented in its concrete units of assimilation. The unit of assimilation in a language is a sentence which should be the basis of language teaching. This maxim namely 'Proceed from the concrete to the abstract' is psychologically quite sound. Concreteness not only helps pupils' understanding, but also serves as a great aid to their memory. The more vivid the stimulus, the more lasting the impression. Moreover, this maxim will also govern the language material to be given to the learners in the form of text-books.

iii. Proceed from the known to the unknown and from the simple to the complex:—In the teaching of a language these maxims mean that the topics selected for the initial stage should be familiar to the pupils. If the idea or the subject matter in the lesson is familiar the expression which is quite new can be easily grasped ; but if, on the other hand, both the idea and the expression are new and hence unfamiliar, neither can be readily or successfully learnt. ‘ One thing at a time ’ runs the popular dictum, which holds good even here. Secondly, the lessons have to be so arranged that the previous one prepares the ground for the following. There should be a regular, systematic gradation in them to ensure steady and even progress. Even the steps in each lesson should be carefully outlined to avoid any confusion.

iv. Follow Nature:—‘ Nature ’ has a double significance here. Firstly, it means the nature of the child and secondly the nature of the language. The nature of the child reveals itself in the form of the various innate tendencies, of which imitation, self-activity, self-expression, and the liking for rhythmic and chorus work are helpful in language study. Children possess the spirit of play—the greatest force that guides their activities. They are interested in that work in which their view-point is the guiding principle. These characteristics of children have proved of immense use to make language teaching effective. Mark how a child learns his mother-tongue. He does not carry

on any regular study and yet at the age of three or four he understands the spoken form readily and expresses himself freely in all ordinary matters. This is chiefly done through reception and reproduction, wherein the inborn tendencies of imitation and self-expression are at work. These inborn powers or spontaneous capacities can be used in learning any language, even other than the mother-tongue. It makes no difference whether it is a modern language or a classical one.

As regards the nature of language it can be said that its sounds were known long before the symbols ; that it was spoken long before it was written or printed ; and that it was spoken and written long before its grammar was known. These natural stages in the history of language should be noted with advantage in its study. Thus oral work seems to be necessary in the beginning in order to acquaint the learner with the sounds of language. This will prepare the background for reading and writing. Through reading and writing the pupils will gather some language material which would form a suitable and sound basis for grammar-study. Grammar based on language material will enable the young learners to appreciate the science of language. Such intelligent study of grammar will be of great help in reading and appreciating higher literature.

v. Let children learn by doing :—Language is more an art than a science and it should be studied like an art. Cycling can be learnt by actual practice

and not by studying statics and dynamics. Swimming can be learnt by actual practice and not by studying hydrostatics. The learner has to ride a cycle or to throw himself into water at once. Similarly the student has to use the new language from the very beginning. Language study is a habit-forming process, and the right habits have to be formed through regular and actual practice. Grammar can help at a later stage. At the initial stage the language has to be actually heard, spoken, read, and written by pupils, who must thus freely co-operate with the teacher in the lessons. The teacher has to be careful to see that they form the right kind of habits of hearing and reproducing, of reading and writing, of understanding and interpreting; so that they should have nothing to unlearn later.

vi. Make lessons interesting :—All education is essentially self-education; and if the pupil has no will to learn, nobody can teach him anything. Therefore the teacher has to secure his good will to make his teaching successful. The foregoing maxims, if practised in the right spirit, will go a long way in securing his good will. Lessons are bound to be interesting if they touch the pupil's own experiences in life. If the pupil can use the new language with some limitations, he will feel that he has acquired something. This brings him satisfaction and he goes on working of his own accord and co-operating freely with the teacher. What steam is to an engine, interest is to a lesson. There

must be a constant supply of interest in order to make lessons effective and successful. A fair amount of variety and novelty, of cheerfulness and playfulness, of clearness and briskness, of a sense of competition and of acquisition are important factors which govern interest. Lessons according to the new method are 'live' lessons and the students are keen and the teachers enthusiastic. Every lesson must be made as interesting as possible. Few people learn anything well unless they are interested in what they are learning.

vii. **Be thorough in your work:**—In the teaching of a language thoroughness includes accuracy in the first instance. Correct oral and written expressions are highly essential for the mastery of the language. Good reading greatly depends on correct pronunciation, accent, punctuation and proper grouping of words in a sentence. Hence all the aspects must receive proportionate attention. The following aspects of language study deserve to be noted : (1) *Phonetics*—which teaches how to recognise and how to make the sounds of which the language is composed. (2) *Orthography*—which teaches how to spell what is heard by the ear. (3) *Etymology*—which teaches the word formations. (4) *Syntax*—which teaches how to combine words into sentences, how to form various sentences, phrases, clauses etc. and the nature and the use of concord or agreement. (5) *Semantics*—which teaches the meaning of words, of inflexions and of compounds and how to translate thoughts into the language, how

to interpret correctly what is heard and read. All aspects must receive an appropriate degree of attention. Proportion does not necessarily mean equality of treatment or a fixed standard of ratios ; its aim is to secure harmonious results. Thoroughness also includes multiple line of approach. Each new word or phrase has to be approached from various stand-points and fixed in the minds of the pupils. Thoroughness also requires a good deal of drill work. A mere presentation of a lesson is not enough ; it has to be reviewed, revised and drilled time and again so that it should be a permanent acquisition of the student. Fluency is of great importance in language study. The teacher should use normal fluency in speaking and reading and should insist on his pupils doing the same. This will help them to form habits of automatism and will keep them from a number of wrong habits of halting at every syllable or word in speaking or reading or of interpreting each word singly and separately. A normal fluency helps the pupils to free and unfettered use of the language and to translate their own individuality in the language.

viii. Teach inductively :—In the teaching of a language there is not much scope for the heuristic method ; especially in the early stages all the new words and phrases have to be introduced by the teacher and to be learnt by the pupils. They can never be asked to find out new words or even to guess their use. But they can infer the meanings of the new words and phrases introduced in direct association with objects.

or actions. In the elementary stage much use of pictures and models can be made for vocabulary building. While dealing with grammar lessons it is always desirable that the pupils should have before them many examples. After careful and intelligent observation of the examples they should be led to the thoughtful generalisation. When once the rule is clearly grasped, they will be able to apply it in other fresh cases. This sort of inductive method of teaching suits the young mind best. It is always a better plan to base the grammar lessons on the language material (literature) studied in the class. One thing needs to be noted. In order to arrive at a rule many examples must be diligently studied, analysed and classified. Otherwise pupils may run to hasty generalisations through incomplete or inaccurate observation. The old method of teaching grammar, *i.e.*, deductive,—first definitions and then examples—is not psychologically sound. It divorces grammar from literature and moreover makes grammar lessons dull and dry. To develop a critical insight in the language and to create a lively interest in grammar the inductive method can be used with advantage.

This is in brief the new method of teaching a language. It is called the Direct, Conversational, Natural or Rational Method. It is considered to be scientific and is recommended by all modern educationists. Its merits have been tested and proved. However a few objections are raised which can be easily answered. It is alleged that the teacher who has to work on this method

is required to spend a good deal of time and energy in preparing the lessons ; such is not the case with other methods. But this objection cannot be said to be serious. For, a true teacher should not mind efforts if they are in the interest of his young pupils. Moreover if he once puts in work in the beginning of his career, he will have less to do in future. Some critics charge that some vagueness about the meaning and the use of words and phrases is created in the minds of the pupils in the initial stage. This does not happen in the Translation Method. This charge also may not be considered as an inherent defect of the new method ; it may be due to careless presentation or insufficient drill. Whenever necessary the teacher should give explanations in the pupil's mother-tongue, so that there would be no room for such vagueness. Moreover, when grammar lessons are given later, all vagueness about the use of words ought to disappear. Other critics say that the pupils are wholly dependent upon the teacher and can do no fresh work by themselves in the new method. This is quite true, as it is inevitable. In the initial stage all the new words and constructions are to be introduced by the teacher and to be repeated and learned by the pupils. If the latter are left to themselves to read new words, they are likely to make mistakes in pronunciation and in their use. Hence in the initial stage the pupil has to depend upon the teacher. Then only proper language habits can be formed. The pupil's work is to receive and to reproduce the new

sounds under the guidance of the teacher. Thus if the foundation is well laid, pupils can do a good deal of work unaided by the teacher later on. So then these objections need not be considered as defects of the new method. For, these can be removed by a suitable procedure in teaching.

CHAPTER IV

Principles of Language Teaching as Applied to Sanskrit

General Procedure :—Based on the foregoing principles of language teaching, the general procedure of teaching Sanskrit includes some new aspects. Instead of introducing the pupil to grammar as is usually done, he is at once introduced to the language—of course in its simple aspects. The teacher starts with oral work. He selects some concrete topics (*viz.*, शरीरस्य अवयवाः, पुष्पाणि, शालागृहम्, क्रीडाङ्गणम्, उद्यानम् । etc.) and introduces the new words and phrases in direct association with objects or actions, and gets the whole class repeat the same after him. Some pupils—possibly backward—are asked to do the same repetition individually. When a point is thus discussed the teacher asks questions in Sanskrit on the same topic and gets answers repeated simultaneously and individually. Much attention is

here paid to repetition as the new words and expressions must be properly fixed in. All this simple work is done in Sanskrit, the intervention of every other language being avoided as far as possible. These conversation lessons are based on topics that are quite familiar to the pupils and include descriptions in a very simple style. The chief aim of such lessons is to let them hear simple Sanskrit and reproduce it, to give them an insight into the structure of the language and to create interest in their minds for the language, in which they are thus encouraged and induced to express their everyday thoughts. (For instance अहं गणेशं नमामि । रामः आसने उपविशति । त्वं मुखेन जलं पिबसि । अहं लेखनपुस्तकम् उद्घाटयामि । वयं सायंकाले क्रीडाङ्गणं गच्छामः । उद्याने बहवः पुष्पवृक्षाः सन्ति । आकाशे तारकाः विलसन्ति । etc.). No grammar is taught at this stage, the meanings of new words and phrases being understood automatically through direct association with objects and actions. Emphasis is laid on subconscious assimilation of the language and automatic expression. If the pupils know the Devanagari script already, they can be taught to read the same lesson which is orally done. If they do not know it, it has to be taught in about two or three weeks at the rate of five letters in each lesson side by side with conversation. Here the conversation should be based on such objects whose names consist of simple letters of easy pronunciation, *viz.*, कमलम्, जलम्, घटः, खगः, सरः, etc. The next step would be to select such objects or actions whose names involve letters slightly difficult to pronounce, *viz.*, तृणम्,

गृहम्, भूमिः, नमति, नीतिः, वाचति etc. Lastly words made up of compound letters and conjunct consonants, viz., नेत्रम्, कर्णः, भक्षयति, तिष्ठति, हस्तः etc.

This general procedure intended for the initial stage may be summed up as follows :—

1. Reception before reproduction.
2. Oral work before printed matter.
3. Chorus work before individual work.
4. Drill work before free work.
5. Immediate memory before remote memory.
6. As far as possible no rival speech sounds.
7. Practice through constant repetition.
8. Sub-conscious assimilation of the language and automatic expression.

It is interesting to note that this new method was ably used by Dr. Rouse of the Perse School in England in teaching Latin and Greek. His experiment was successful. Here in India Sanskrit has been a subject very indifferently handled in the secondary school curriculum. It has not yet opened its doors to let in the light of new education. However, experiments were made by Mr. V. P. Bokil lately, of the Secondary Training College, Bombay, at the Elphinstone High School, Bombay. His endeavour was to bring in the new light of modern methods in the teaching of Sanskrit. In view of the nature of Sanskrit, the aim of teaching it and the time at the disposal of the students, certain modifications had to be made in the new method.

First of all, the Sanskrit teacher has to remember

that the initial oral work is a means to an end and not the end in itself. It is intended to make the lessons in the beginning lively, to create interest in the pupils' minds and to wipe out the general notion that Sanskrit is very difficult to learn. It is expected to produce a favourable attitude in their minds—the will to learn. It is meant to cultivate good pronunciation and thus to prepare the ground for intelligent reading and recitation. It is sure to give scope to pupils to participate in the lesson ; thus they will no more be passive listeners but active participators. In later stages less oral work is required and more time is spent in reading, analysing, and appreciating the text. The ultimate aim of teaching Sanskrit is not so much to prepare the pupils to speak it as to enable them to understand and appreciate classical literature. Therefore less attention is paid to their speech in higher classes, where the teacher has to emphasise explanation and exposition of the idiomatic classical literature in addition to questions and answers.

Secondly, so far as the subject matter for Sanskrit lessons is concerned, the field is comparatively limited. The topics for lessons are to be so selected as to find proper phraseology from classical Sanskrit. No lessons in Sanskrit can be given, for instance, on 'A Cricket Match', 'A Railway Station', 'A Coal-mine' for want of appropriate terminology. These things are of a later civilization, and, therefore, it is no use to coin new words and phrases. Our aim is not to modernise the Sanskrit language but to improve the teaching of Sanskrit as it

'sentence-formation', 'filling in gaps', 'opposites', 'synonyms' etc. As Sanskrit is no longer a spoken language and as the students will have no opportunity to hear anything of it out of school hours, the script, reading and writing have to be taught soon enough. Explanations in the mother-tongue will have to be given more often in Sanskrit lessons than, perhaps, in English lessons to clear off vagueness. In higher classes while reading classical Sanskrit a detailed analysis of the text will be necessary. Sandhis and compounds are a special feature of Sanskrit, and without a dissolution of these the constructions of sentences are not clear to the average student. Such a detailed analysis may not be necessary in English or French or even in Latin ; but it is indispensable in Sanskrit. Abstract ideas and figures of speech are very common in classical literature ; hence for a clear and quick understanding of these things explanations in the mother-tongue are necessary. The same holds good as regards the appreciation of Sanskrit poetry. The beauty of thought and expression can be fully appreciated by the school pupils only when the discussion is done in the mother-tongue. As regards grammar pupils may not learn by heart the rules, but the case-forms of common pronouns and nouns and the tense-forms of the common roots must be at their fingers' end. At the end of almost every Sanskrit lesson some such drill is essential at least for a few minutes to keep their memory fresh.

In this way the Direct Method is to be modified

to be applicable to Sanskrit. Then all its advantages can be easily secured. In this connection it is necessary to consider the report of the committee of the Board of Education in England dealing with 'Classics in Education.' The committee were pleased to observe the work in Latin and Greek done in Dr. Rouse's school on the Direct Method. The report of the committee sums up the merits of the method in the following lines: "By this method every pupil is kept throughout on *quies*; he entirely escapes tedium and never looks back upon the time spent on Latin as wasted; after three or four years the better pupils are able to read ordinary Greek and Latin authors with facility and intelligence and with a high degree of literary appreciation; and they reach this stage with much less expenditure of distasteful labour on the part both of the teacher and of the pupil.... Those members of the committee who saw this method in actual operation were agreed that in skilful hands it promotes a greater and a more spontaneous concentration than is usual in pupils taught on the traditional method and that, as the pupils build up for themselves a knowledge of the language in the course of lessons, it tends to produce a more constructive and independent type of mind." This passage is quite sufficient to bring out the salient features of the new method. However the opinion which the committee express later on needs relation. The committee observe: "These advantages are to a large extent exhausted by the time a Latin author is begun,

and there is a great danger from the outset that only the more intelligent pupils are really learning. The observation seems to contradict the previous statement. If every pupil is kept cheerfully active, as the report says, it is difficult to understand why the more intelligent alone should be 'really learning' and why not the average ones. Granting for argument's sake, that they do not 'really learn', one is inclined to ask: 'by what other method can you make them really learn?' Admittedly no other method suits the child-nature so well as the new method. What is really required is that each individual pupil should receive careful attention; and if the teacher does it and exacts work from all regularly, there is no reason why the average pupil should not 'really learn' the classical language. As regards correct individual pronunciation, the teacher has to see in simultaneous repetition and chorus work that nobody shirks but exerts himself to the utmost. As far as understanding is concerned the teacher has to devise very many devices to ensure thorough work even from the average pupils. The teacher must be able to modify the new method as the situation demands. It is not at all expected that he should stick up to any rigid and mechanical procedure. Whenever necessary judicious and free use of the pupil's mother-tongue will have to be made. Such type of teaching will certainly go a long way in enabling all kinds of pupils to really learn the classical language. As regards the second point mentioned in the report it is difficult

to reconcile the two different statements made on 'Latin authors' in two paragraphs. If the pupils get a liking for and a grasp over the language in the initial stages, they can also be expected to proceed with the work in the higher stages equally readily, intelligently and successfully. It is true that the nature of the subject matter may differ in the beginning but that will not be an obstacle in understanding and appreciating classical literature. For, the basic language habits as regards pronunciation, vocabulary and grammar will be equally useful in the higher stage to get on well with the classical authors. Moreover a skilful and capable teacher is sure to create interest even in the higher classes with any types of lessons when once he has developed in the pupils the will to learn and an interest for the subject from the very beginning.

The report goes on to point out two more defects in the method. It says: "Those who are taught on the Direct Method would appear to miss two things, to both of which we attach importance; the first is the omission of translation into English of simple, narrative Greek and Latin, which is a valuable part of the classical discipline; the second is the omission of incidental information—literary, historical, geographical or grammatical—in the text, which cannot be fully dealt with when the lessons are given wholly in the classical language." Like others these are also imaginary defects. No doubt translation is really a useful device and is to be used by way of test in lower classes occasionally;

it is also to be practised as an art in higher classes. Thus 'the so-called classical discipline' cannot be missed. The advocates of the new method do not altogether banish translation from the classical lessons; but they want the pupils to use the classical language itself as far as possible in the initial stage. As regards the 'incidental information' in the classical text, it can be imparted, when necessary, through a simple, conversational style, which the pupils, trained on the new method, can readily follow; and if the references happen to be difficult enough, they can be very well explained with the help of the mother-tongue. The teacher is advised to resort to the pupil's mother-tongue whenever it seems to be the surest and the shortest way to the pupil's understanding.

Lastly, the report says that the new method cannot be recommended for general use as all teachers of Latin and Greek are not competent enough like Dr. Rouse to speak the classical languages freely and to handle lessons in them. This may be true in the case of English teachers, but not so of Indian teachers. Sanskrit has not been so dead to us (Indians), as Latin or Greek to Englishmen. There are very many families in every province in India in which Sanskrit learning is a hereditary possession; and any number of Sanskrit scholars can be seen capable of reading, writing, conversing, and discoursing in Sanskrit as freely as in their mother-tongue. When such able teachers are available here we need not set aside the scientific method for the

reasons, for which the Englishmen have discarded it. Really speaking the fitness of a teacher for the conversational or the new method is a matter of practice rather than of scholarship. An ordinary graduate in Sanskrit can prepare himself for lessons in a few weeks. The only thing that is required is to get his tongue loosened in some free conversation on simple topics at hand. This is not at all difficult. Year after year graduate teachers in the Secondary Training Colleges in the Bombay Province take such oral training and get ready for lessons on the new method in a few weeks' time. Moreover, this difficulty about the competent teachers may be viewed as only temporary. In ten years' time the present school pupils will come out as University graduates and they will be able to handle the method in a more efficient manner. In the history of education a period of ten years is but a spot. Let the present-day teachers exert a little in order to change the whole outlook on the subject, to brighten the dull atmosphere in the Sanskrit class, to lessen the tedium and drudgery of grammar lessons from the very start and to make pupils' work pleasant. Let the ultimate gain be not sacrificed for a temporary difficulty which can be overcome if the teachers make up their minds to put in sincere efforts.

Broad Features of the New Method

of Sanskrit Teaching

After having discussed the general principles of language teaching, an attempt was made before to consi-

der a few modifications while applying these principles to Sanskrit teaching. A few objections supposed to be defects of the new method were also answered. Now it remains to put in brief the broad features of the new method of teaching Sanskrit.

The new or the conversational method aims at giving instruction through the senses. In the initial stage the ear, the eye and the tongue are to receive full attention, in order to ensure correct reception and reproduction of new sounds. This is to pave the way to good pronunciation which is essential for intelligent reading and recitation. The pupils will be required to observe very carefully what the teacher writes on the blackboard and to take down in their note-books the new words and expressions in a neat manner. The habits of listening to the teacher carefully and of reproducing the new language material correctly will develop the proper language attitude. Secondly, it follows the maxim, *viz.*, from the known to the unknown. The topics for oral work will be from the immediate environment of the pupils—such as, various familiar actions—गच्छामि, उपविशामि, उत्तिष्ठामि, वाचयामि, धावति, पश्यति, लिखति, etc.; various familiar objects and sights—as पुस्तकम्, शालागृहम्, उद्यानम्, क्रीडाङ्गणम्, सूर्यः, चंद्रः, आकाशः, etc. The lessons in the text books will also be on concrete topics with which the pupils are familiar. Thirdly, it gives preference to literature over grammar. Just as language was developed first and then followed its science—*i.e.*, grammar; so also the pupils are first introduced to simple language

material. After they have assimilated some basic language material sub-consciously by practice, they are introduced to grammar. Grammar is to be taught not irrespective of the language but in close connection with it. Fourthly it aims at giving full scope to children's powers. Children like to imitate. They like to express themselves. They want to learn by doing. Their powers of imitation, self-expression, self-activity, play etc. receive proper attention. Fifthly, it aims at treating grammar on inductive lines quite in contrast with the traditional deductive process of definitions and examples. Children study for themselves many examples from the language material already secured. With the help of the teacher they arrive at the rule or the generalisation which is readily made clear and then applied to other fresh examples; so that it is properly fixed in their minds. It is not much the formation of the rule that is important but its use. Lastly, it aims at creating Sanskrit atmosphere in the class. This may not be considered as a red rag to the bull. For, it is to be noted that conversation is to be the means of study and not the aim. Facility in speech is not the endeavour. What is emphasised is the intelligent understanding of Sanskrit. It is but quite a modest demand that in a Sanskrit class the teacher and the pupil should be familiar with simple Sanskrit expression. The teacher should have the skill of putting well-worded, pointed questions in Sanskrit to the pupils and they on their part should be able to answer them in Sanskrit relevant to the portion studied.

This is not at all an impossible demand. This is what is actually being done in the training colleges with considerable success. An able teacher can explain new words and difficult expressions in Sanskrit. It is found that the pupils have no difficulty in following him. By this new method the pupils develop beyond doubt their capacity to understand Sanskrit speech. At the same time it should be borne in mind that the use of the mother-tongue or any other familiar language, viz., English is not at all tabooed. On the other hand the use of the mother-tongue is advised in teaching grammar, in explaining difficult abstract ideas, in bringing out the idiomatic use of certain expressions and in enabling pupils to appreciate the beauties of poetry. In short, the mother-tongue or English is to be used whenever its use is thought the surest and the shortest way to pupils' understanding. But in order to make the pupils Sanskrit-minded and to maintain Sanskrit atmosphere in the class no opportunity of using Sanskrit by both the teacher and the taught should be missed whenever possible.

The new method of teaching Sanskrit necessitates the consideration of a suitable text-book. Modern educational ideas have greatly influenced the nature of text-books. It is a matter of great satisfaction that new Sanskrit readers are coming into the field every year. These new readers have been more or less based on the new method of teaching Sanskrit. But before the advent of these new readers Dr. Bhandarkar's two books, (Sanskrit Mandirantah-Praveshika) enjoyed enormous popularity for half a century or so. Other authors like Messrs. Gole, Desai, Oak, Modak and Trivedi prepared their text-books on the lines of Dr. Bhandarkar's books, in many respects. Prof. V. P. Bokil, who was the originator of the new method of teaching Sanskrit, composed three readers (Sanskrit Abhinava Pathavali) in conformity with the new principles of language teaching. These new method readers received a very warm and enthusiastic welcome and are being used widely. Other authors have also stepped in this field. Mr. Jambale brought out Sanskrit Bhasha-Prakash. Prof. S. R. Bhat of the Secondary Training College, Belgaum, with great effort and tenacity, has written three readers (Sanskrit Bhasha-Pradip) and a primer (Prathamik Sanskrit Patha). Prof. V. V. of Poona has made yet another effort in producing a set of new

Text-book and Syllabus

CHAPTER V

readers named Sanskrit Subodhini. Mr. Kamat's Subodha Rāmāyaṇam is based on the reading method of Dr. West. Though not strictly based on the principles discussed so far, yet these readers provide a new approach to Sanskrit teaching, which Mr. Kamat has described in the prefaces to his readers. Sanskrit-Vihar by Mr. V. D. Gokhale, M.A., B.T., Sanskrit-Chandrika by Mr. Khadilkar, M.A., B.T., and Abhinav Sanskritam published by the Karnatak Press point to the new tendency of writing new text-books in keeping with the spirit of new educational theory and practice. No useful purpose will be served here by scrutinising various old and new readers. But it will be advisable here to discuss a few aspects of a good text-book. The reader is at liberty to review any of the readers mentioned or unmentioned in the light of the general considerations given below.

A good text-book is to be judged from two aspects, viz., (1) the inner aspect and (2) the outer aspect. In addition to these we have to look to the author, who must be qualified with the necessary experience and training. At least he should be conversant with the new educational thought and practice.

The print, that is to say, the type must be suitable to the various grades of pupils—juniors and seniors. The paper should not be too thin to show letters from both the sides. Glazing paper is to be discouraged as it gives rise to glare which is definitely harmful to eyesight. The binding must be such as to stand wear and tear

at the hands of the young. The size of the book should be convenient to handle, its cost being reasonable.

Its general get-up is expected to be attractive. Children's books, may be on any subject, need to be illustrated. Good illustrations are necessary to make the text-book really useful to young learners. Pictures, sketches, maps, diagrams etc. make abstract things intelligible and attractive. For the eye-way to the mind is the most potent. Still the point as regards the suitability of illustrations must not be lost sight of. Are there teaching aids for the teacher and for the pupil? Are there critical comments and suggestions? Are there notes? Are they adequate or confusingly numerous? Are there things to do (करने के लिये)? Are there things to remember (याद रखने के लिये)? Are there suitable exercises for revision? Are there references for further reading? The consideration of these points will make it clear that a good text-book has to satisfy manifold claims.

As regards the inner aspect, a good text-book should give proper scope for thinking and self-activity of the pupils. Besides, it must maintain the child's interest all through. The inner aspect may be considered from the following three points:—

1. The selection of the matter:—The subject matter should give a condensed treatment of the fundamentals of the subject, its data being up-to-date. It should have taken into consideration modern methods and research. The subject matter must have the capacity to appeal to children—their likes, needs, tastes, talents. Whatever

rouses their experience or touches their life or their environment is bound to be interesting to them.

II. The arrangement of the matter :—After the suitable selection of the subject-matter, its arrangement needs some careful thought. It should be properly divided and graded to suit the ability and the interest of the children. Selection and gradation of words is also of importance. For, on it will depend whether the matter is simple or difficult. Hence the maxims, from the simple to the complex, from the known to the unknown, from the concrete to the abstract, are to be strictly followed.

III. The presentation of the matter :—The success of a good text-book depends upon how the matter is presented. Does it suit the child mind? Will it create the child-interest? Will the child be able to understand the treatment of the subject? Naturally the style will have to be simple yet lucid, dramatic if necessary, intimate in general, picturesque when occasion demands. A text-book properly planned on these lines is bound to create in the pupil language habits in lower classes and literary habits in higher classes generally. As regards the subject-matter for Sanskrit readers, an attempt will be made to indicate its general line under 'new syllabis.'

Old Syllabus :—Before we outline the new syllabus it is desirable to consider the old syllabus printed in Schedule D of the Educational Department, Bombay. It is very old and naturally out-of-date. It was based on Dr. Bhandarkar's books published seventy-five years

ago, and has undergone no change since then. It has perhaps ends with grammar. Sandhi rules mark the starting point. The beginner, who knows nothing of the language as such, cannot fully appreciate their utility. As a matter of fact Sandhis are generally left to the option of the speaker or the writer. Without the knowledge of Sandhis one can make a start to learn Sanskrit. Besides Sandhis, there is the declension of nouns and adjectives; the conjugation of roots of the 1st, 4th, 6th and 10th conjugations in the present imperfect, potential and passive, and translation of simple sentences to be done in the first year. Here no mention of reading and recitation is made. The syllabus in every other language begins with reading, which is really the key to language study. Similarly for the second year some more grammar and translation and fifty lines of poetry for recitation are prescribed; but even here reading has no place! The courses for the third and fourth years include some reading of prose and poetry in addition to grammar and translation. It is certainly too late to begin reading in the third year. This syllabus leaves out composition and appreciation altogether. It does not recommend rapid reading or project work anywhere. It gives no guidance to the teacher in his work. It suggests no devices or methods of procedure like class-games in spelling, sentence formation, dramatisation etc. It contains nothing to stimulate living interest in Sanskrit.

gives most importance to grammar and least importance to literature. Thus it is too dry and insipid. It does not treat Sanskrit as a language in as much as phonetics and oral work are totally neglected. It offers only 'the dry bones' of the language to the beginner, who soon gets disgusted with the work.

Frame-Work of a New Syllabus

Unlike the present practice of beginning Sanskrit in the fourth standard of the secondary school, it is proposed to begin Sanskrit in the third standard. According to the present curriculum in standard IV pupils have to learn Algebra, Geometry, History of England and a classical language in addition to the subjects previously learnt. This throws rather too much burden on the pupil at once. To lessen it, Sanskrit can be started in the third standard, two or three periods per week being quite sufficient for the purpose. The third standard can be considered as the preparatory stage in which the pupils can get an elementary knowledge of the language by way of a suitable background for a systematic study in the future.

First Year or Standard III

i. *Oral Work* :—[Whether Sanskrit is dead or not we want our pupils to learn Sanskrit so as to read it well, to appreciate it, and write it in a simple manner. This is not possible unless the language forms a part

(6) Wild animals—विहृ, व्याधः, वीर्यः, etc.
animals and birds—वृक्षः, पक्षः, कुक्कुटः, मयूरः, शुकः, etc.
The sky—आकाशः, भूतः, तारकाः, etc. (5) Domestic,
The hermitage—अश्रमः, etc. (4) The sun—सूर्यः. The moon—
मासाद्वयम्. The garden—उद्यानम्. The play-ground—क्रीडास्थलम्.
(3) The school—
(2) Limbs of the body—
(1) Every-day actions—चाला, चलायाति, घाताति, लिखति, खाद्यति, ददाति,
the mother-tongue and translation. For oral work
develop automatic understanding without the use of
in some modest form. To this end the child must
of the pupil's mind. He must possess the language

- ii. Stories and dialogues about animals from Hitopdesb or Panchtantra (about 12).
 iii. Reading of the descriptions of the topics in (i) and of the stories and dialogues in (ii) with correct pronunciation and proper intonation, simultaneous as well as individual reading.
 iv. Dramatisation of the stories and dialogues learned.

v. Recitation of simple descriptive verses and action songs (about 100 lines) : proper tunes to be used.

vi. Written work in the form of transcription and dictation (once a week).

vii. Simple exercises in word building and sentence formation.

Second Year or Standard IV

- i. Oral work on concrete topics like a river, a tree, a town, a temple to be continued as before.
- ii. Dialogues on interesting subjects of every-day life, e.g., 'a father and a son', 'a teacher and a pupil', 'a brother and a sister', etc.
- iii. Stories from Hitopadesh ; also mythological.
- iv. Reading and dramatisation (whenever possible) of the matter done in i, ii, iii. Proper attention to be paid to pronunciation and intonation.
- v. Recitation (in sweet tunes) with understanding of सुभाषितs (about 10) lines).
- vi. Written work in the form of dictation and simple descriptions as before ; particular attention to be paid to neatness, handwriting, accuracy.
- vii. Simple exercises in sentence formation, vocabulary building ; silent reading with automatic understanding.
- viii. *Grammar*—
 - (a) Declension of nouns ending in vowels and pronouns like अस्मद्, युष्मद्, एतद्, तद्, इदम्.
 - (b) Conjugation of roots of the 1st, 4th, 6th, 10th varieties in the present, imperfect tenses and in the imperative and potential moods.
 - (c) *Sandhis*—consonants and vowels ; consonants and consonants ; vowels and vowels ; visargas.
 - (d) Passive & active constructions.

(e) Use of past participles, infinitives, adjectives, and adverbs.

ix. Extra reading of suitable books available.

x. *Projects*—homonyms, synonyms, antonyms, words of the same family, etc.

Translation from Sanskrit into the mother-tongue or English to test pupils' thorough understanding.

(to be treated as written work.)

The work in grammar is to be done on inductive lines, based on literature already done; no stress on rules but on the use and the recognition of forms; phonetic drill of various forms to be sufficiently given. Elaborate instructions in grammar teaching will be found in the next chapter under ' Practical Hints. '

Third Year or Standard V

1. *Prose*—slightly difficult stories from कथासरित्सागर and descriptive lessons, biographies of great men, letters (about 50 pages). Intelligent reading with thorough understanding to be aimed at.

2. *Poetry*—descriptive and narrative poems in simple style preferably from the Epics (200 lines). Recitation to good tunes with understanding : General approach to appreciation—beauty of form and thought to be explained in the mother-tongue or English.

3. Composition and Translation :—Simple exercises like descriptions of pictures or objects or places ;

reproduction of stories read or heard ; translation of connected passages from Sanskrit into the mother-tongue or English and *vice versa* (about 20 during the year).

4. *Grammar*—

- i. Declension of nouns ending in consonants and pronouns like अद्, सर्वम्, यद्, किम्, etc.
 - ii. Conjugation of the roots of the 2nd, 3rd, 5th, 7th, 8th and 9th varieties.
 - iii. Participles—present, past, passive, active and use of prefixes.
 - iv. Simple compounds and numerals.
 - v. Use of difficult adjectives and adverbs.
5. *Syntax*—Sentence formation, changes in construction, vocabulary building, etc.
6. *Rapid Reading*—A suitable book of 25 pages ; a simple but interesting narrative or an abridged play.
7. *Project Work*—Collection of stories, verses etc. on particular topics ; illustrated biographies etc.

Fourth Year or Standard VI

- i. *Prose*—Selections from the classical works of representative character with a variety of topics in which pupils can feel interested. Intelligent reading with thorough understanding to be aimed at (60 pages).

2. *Poetry*—Selections from classical works like the Rāmāyan, Mahābhārat, Rāghuvamsha etc. (300 lines). Recitation in sweet tunes with understanding; appreciation of thought and expression; no literal paraphrase; elementary notions of Rasas and some simple Figures of Speech (Alankaras).

3. *Composition and Translation*—Exercises in re-production and free composition on familiar topics; exercises for translation from Sanskrit into English or the mother-tongue and *vice versa*; (aim of translation exercises:—to gain critical insight into the structure of the language).

4. Grammar—

- i. Declension of irregular nouns.
- ii. Perfect, two futures, conditional, causal construction.
- iii. Comparison of adjectives and adverbs; active and present participles.
- iv. Difficult compounds and numerals.
- v. Desideratives and denominatives.

5. Difficult exercises in changing constructions, use of idioms and typical proverbs, etc.

6. *Rapid Reading*—A book of about 40 pages—a biography or a play of 400.

7. *Project Work*—Examples of Rasas and Alankaras; collection of proverbs, etc.

Fifth Year or Standard VII

1. *Prose*—Selections from more difficult classical authors; fewer in number but longer in extent (about 70 pages). *Aim*:—Intelligent reading with thorough understanding; study of style and characters.
2. *Poetry*—Selections from more difficult classical works (400 lines). Proper recitation with understanding and appreciation; discussion of Rasas and Alankaras; no literal paraphrase but free expression of ideas.
3. *Composition and Translation*—Free composition on descriptive and narrative themes; translation as before, free rather than literal.
4. *Grammar*—
 - i. Revision of previous portions.
 - ii. Aorist, benedictive, frequentative.
5. Idiomatic uses of cases, transformation of sentences, use of idioms etc.
6. *Rapid Reading*—An easy narrative or play of about 40 pages.
7. *Project Work*—Illustrations of Rasas, Alankaras, etc.; critical study of some classical work, etc.

Wherever necessary, the University syllabus in Sanskrit for the Matriculation examination should be followed.

General Remarks:—It will be seen that the new syllabus is based on the principles of the new method.

of teaching Sanskrit and at the same time it fulfils the requirements more than enough expected of a student leaving a secondary school. Unlike the old or the traditional syllabus, it pays due attention to the various aspects of language study. The old syllabus emphasises only grammar and translation to the utter neglect of phonetics, oral work, composition, rapid reading, appreciation of poetry, reading, pupils' self-work by way of projects, written work by way of transcription, dictation etc. The new syllabus is framed to create a living interest in the subject—Sanskrit and to enable the student to make a thorough and intelligent study of it. It is a matter of gratification that the new Sanskrit text-books, which are making their appearance from time to time, are in close conformity with the new syllabus. From the scrutiny of the various text-books both old and new, it will be found that though the authors belong to older traditions and times, they could not resist the force of the new method of teaching Sanskrit and the new syllabus. Further, many teachers, brought up on the old grammar-translation method and old text-books, will frankly bear out that the children do like the new Sanskrit readers in as much as these text-books are prepared from their view-point. The children themselves will openly admit that they have taken to Sanskrit very favourably and kindly as they escape the dry drudgery of grammar from the very start and for all the time and the tyranny of translation. The young minds much appreciate the bright atmosphere

in the Sanskrit class and the happy co-operation between the teacher and the taught in contrast with the pedantic and uninteresting atmosphere in the traditional Sanskrit class. With the growth of the training colleges in this province, Bombay, and with the spread of the new method of teaching at the hands of the trained Sanskrit teachers, we have no doubt that the outlook on Sanskrit teaching, text-books, and its syllabus will change for the better.

The syllabus for the fourth year or the Matric class is largely governed by the requirements of the Bombay University. For many years no text-books were prescribed. A general paper in grammar and translation was set as laid down by the University regulations. Although the prose standard of the Kadambarisar type and the poetry standard of the Epic type were prescribed, no particular books or selections were prepared by the University for the Matric class. Every school was free to use readers giving only selections from the classical literature. Kusum-mala, parts I & II by the late Mr. V. S. Apte was commonly used. Other readers by the late Mr. Laxmanshastri Lele, by Mahamahopadyaya P. V. Kane and by Prof. C. R. Deodhar and N. G. Suru were in the field for long. These readers were supposed to supplement the grammar-study done according to Dr. Bhandarkar's books. One thing needs to be noted. The question paper at the University examination put too much emphasis on the intricacies and irregularities of grammar and hence the Matric pupils

had to go through a fierce ordeal of the grammar study, generally to the utter neglect of the study of literature. In some schools only the bright pupils were helped in reading classical literature. Thus the result was that there was no common standard for the Matriculate pupils so far as literature was concerned. Hence there were many failures in Sanskrit. Sanskrit came to be regarded by the pupils as a hard nut to crack. To solve this situation the Bombay University made Sanskrit an optional subject, the other alternative being the study of the mother-tongue.

Naturally the pupils preferred the mother-tongue to the classical language because they found the study of the former more easy; but the University soon found itself in an awkward situation. The option to the study of a classical language offered at the Matriculation stage was not continued in the college course. The pupils taking advantage of this option and avoiding Sanskrit at the Matric found it very difficult to study Sanskrit or any other classical language during their collegiate course. In order to avoid this fallacious situation the University again reconsidered the question of introducing Sanskrit at the Matriculation stage. It had also to bear in mind not to exceed the curriculum content by making it too heavy for the pupil. A compromise therefore had to be effected between the rival claims of Sanskrit and the mother-tongue, and it was arrived at by retaining the study of both the languages at the Matriculation ;

but the study of Sanskrit was sought to be made easy by prescribing a book of selections and by limiting the study of grammar instead of having a general paper without texts in Sanskrit as before. Moreover in order to facilitate passing the nature of the question paper was changed. Only ten marks were reserved for grammar arising out of the text. Further, marks in Sanskrit and in the mother-tongue were totalled up for a pass. This was a welcome change as the chances of failure were minimised. A definite standard of reading was maintained, and every Matric pupil had the satisfaction of reading a few classical gems of prose and poetry. But this useful change was not without some defect. The study of grammar came to be neglected, as only ten marks were reserved for grammar and that, too, arising out of the text. In order to improve matters the University is contemplating a change: more marks are to be allotted to general grammar, the study of the text-book of selections prescribed by the University being compulsory. The University will be well advised to change the nature of the question paper, which has been remarkably old typed in contrast to the new type questions in other subjects. An attempt will be made later on to indicate new type questions. However, apart from the changes in the form of the prescribed selections, the proportion of marks to grammar and nature of the question paper, what we have to emphasise is that the approach to Sanskrit

must be changed and brought up to modern educational thought and practice; so that the pupils will develop proper attitude to Sanskrit from the very beginning.

Reference has already been made to the Schedule D of the Educational Department. A few critical remarks were also offered. As a result of the new method of teaching Sanskrit tried at the Secondary Training Colleges and of a variety of new text-books, a remarkable and much-wanted change was made in Schedule D when it was reprinted in 1941. It says: "The object to be borne in mind here is that the pupils should be able to read and understand extracts from the literature of the language (Sanskrit). Graded lessons in prose and poetry should be presented at each stage; and grammar should be taught side by side with them. Great care should be taken to teach correct pronunciation thoroughly. Reading and recitation should be taught very carefully. Translation from and into the classical language should be frequently done. In the study of Sanskrit, the Regional language may be freely used." This has completely shifted the point of emphasis on grammar at the very start as laid down in the old Schedule D. Reading and understanding are brought in the forefront. Correct pronunciation, reading and recitation have been properly emphasised. That the study of grammar should be done with literature as the basis is very distinctly pointed out. We have no doubt that if this new object in teaching Sanskrit is seriously

followed by Sanskrit teachers, the much-desired change in the outlook on the teaching and learning of Sanskrit will soon be effected.

Practice

PART II

The teacher has to secure the help of an assistant to let the class hear spoken Sanskrit and chiefly to make them understand the use of the personal pronouns. In the new method the use of the personal pronouns is essential just at the outset in order to give a realistic touch to the whole procedure. The teacher starts with some such expression—*अहं अहं* He will have to make the meaning clear through the mother-tongue in the beginning. He asks his assistant to do the same action and uses the expression—*अहं अहं* He further asks some boy

begin his first lesson. to receive the new language material, the teacher should Sita and Savitri. Having thus prepared the pupils' minds glowing with ideal characters like Rama and Krishna, worldwide fame, replete with wisdom and beauty and as they will be able to read Sanskrit literature of and their aesthetic sense should be awakened in so far Hindu religion have been originally expressed in Sanskrit; should be stimulated in so far as the principles of the is reflected in Sanskrit works; their religious enthusiasm interest should be roused in so far as the Aryan culture about the usefulness of the study of Sanskrit. Their the pupil's mother-tongue, or in English if necessary, At the outset the teacher should have a talk in

Practical Procedure

CHAPTER VI

in the class to do the same action with the expression—सः आसने उपविशति । Thus sufficient drill in the use of अहम्, त्वम्, सः will be given by actually pointing to the persons concerned. Having fixed this, the teacher will do other actions and use appropriate expressions. For instance, अहं द्वारं प्रति गच्छामि । त्वं द्वारं प्रति गच्छसि । सः द्वारं प्रति गच्छति । अहं चित्रं पश्यामि । त्वं चित्रं पश्यसि । सः चित्रं पश्यति । Care must be taken to see that the pupils understand the meaning of each new word and expression. The mother-tongue is to be freely used till they develop automatic understanding. In these expressions emphasis is to be laid on the person of the pronoun and its verb form. The teacher will have to use the repetition process to a great extent to develop the language habits.

Every new word and phrase must be introduced by the teacher in direct association with actual objects or actions. He speaks it out twice or thrice ; then writes it on the blackboard and makes the class repeat it simultaneously twice or thrice. In the early stage of instruction no new word, form or phrase can be elicited from the class. The teacher should never attempt it. He should never set the class guessing ; because they can never do it rightly. In the initial stage the language must be learnt by imitation, by reception and reproduction, and never by investigation. The similarity between Sanskrit words and some words in the mother-tongue cannot be a strong argument in favour of guess-work by the pupils ; because Sanskrit has a speciality in the

inflections of words and nobody can hit the right point just by chance or accident. If the learner is encouraged to do such guess-work, he is sure to get into bad habits of articulation and of semantics and of pidgin speech. Special attention will have to be paid to the voca

Special attention will have to be paid to the vocabulary. For conversational lessons a graded vocabulary is necessary. The teacher can introduce new words by simply pointing out the objects. For instance, एतद् आसनम् एतद् दारम्। एतद् फलकम्। एतद् पुस्तकम्। एतद् विभम्। एतद् शाला गृहम्। एतद् श्रीराजगणम्। एतद् उद्यानम्। So also एतः इतः। एतः कर्णः। एतः तल्लतः। एतः मूर्तिः। एतः सूर्यः। Similarly एतः गतिः। एतः जलम्। एतः जलम्। एतः सूर्यः। एतः सूर्यः।

For introducing new words pictures give immense help. Therefore a Sanskrit teacher should have a good collection of pictures which would be useful not only for the vocabulary but also for story-building and writer composition. As regards actions, simple actions like गच्छति, पठति, खेळति, खाति, बलि, बलि, बलि, etc. should be actually done. The same action should be expressed with reference to different persons, i.e., अहम्, त्वम्, इमं, so that respective verb-forms—गच्छामि, गच्छसि, गच्छति, etc. will be automatically drilled in

Later on oral lessons should be based on topical vocabulary. For instance, in अङ्गव-अङ्गम् the names of the various limbs हस्तः । वरतः । कर्णः । नेत्रम् । शिरसः । नासा । etc. are introduced. Now their respective functions and their number should be given. हस्तं च द्वैद्वयम् नामिह । वरतः । इषं वरतमपि चत्वारि । भ्रूम्

सः मुखेन वदति । रामः कर्णाभ्यां गानं शृणोति । त्वं नेत्राभ्यां पश्यति । अहं पुष्पगन्धं जिघ्रामि । etc. Take for instance, उद्यानम् । Then the following words वृक्षाः । पर्णानि । पुष्पाणि । फलानि । लताः । तृणम् । can be very well introduced in conjunction with proper adjectives: such as एतः वृक्षः विशालः । पर्णानि हरितानि । पुष्पाणां वर्णाः विविधाः । ह्यलं रमणीयम् । etc. Thus it should be borne in mind that in the initial stage a graded and selected vocabulary is very necessary to make oral work interesting and effective.

Phonetics:—Sanskrit script is phonetic, that is to say every letter has always got one and the same sound. The name of the letter is identical with its pronunciation. Each letter has the same pronunciation everywhere for all practical purposes and there is no question of any letter being silent in any word. Thus spoken Sanskrit expression is easier to teach than spoken English expression. Still Sanskrit phonetics requires great attention and careful handling. The correct sounds of gutturals, linguals, palatals, dentals, sibilants, aspirates etc. must be thoroughly drilled. The difference between hard and soft consonants, long and short vowels, श्, ष्, स्, ण्, न्, छ, ज्ञ, प-फ, क-ख, त-थ, ट-ठ, ग-घ, ज-झ, द-ध, व-भ, ड-ढ; etc. require exact articulation. Conjunct consonants are more frequent in Sanskrit than in any Regional language. When a conjunct consonant appears in any word the preceding short vowel is stressed. Sanskrit ज-झ and च-छ are much different from those in the mother-tongue. The reading of nasals is also a difficult affair. They are to be read in relation to the

67 PRACTICAL PROCEDURE

manner by the teacher, the class should repeat it simultaneously two or three times and then some pupils, preferably backward, should repeat the same individually. All this phonetic drill must be done very accurately. It does not matter if at this stage the syllables are stressed rather pronouncedly. For, the beginners must hear the forms rightly and reproduce them unmistakably. This foundation of phonetics must be very well laid. The teacher and the taught must remain true to the tradition of Sanskrit, remembering how beautifully the Shastris read and recite Sanskrit texts. The teachers voice should be quite audible and sweet. His speech should be flawless. His manner should be cheerful, confident and inspiring. His keen ear should be able to detect the slightest mistake made in pronunciation. Even in chorus repetition he should be able to mark and locate shirkers and defaulters and to exact from them the right kind of work. He should be sympathetic but firm. Certain pupils may not be able to pronounce correctly at the first or the second attempt. Instead of remonstrance they should receive kind attention at the hands of the teacher.

Procedure in an oral lesson :—Before actually beginning a lesson the pupils should be asked to perform certain actions as asked by the teacher and to use Sanskrit expression simultaneously. This imperative drill for a few minutes at the beginning of a lesson or at its end will help automatic expression and understanding. When the teacher says, 'उत्तिष्ठत,' the pupils stand up

A conversation lesson must be based on some concrete topic like ग्राम, शाला, वस्त्र, भोजन, शिक्षण etc. New words and phrases are to be introduced one by one in immediate association with the necessary object or action. Whenever it is not convenient to present objects, suitable pictures and models should be used. The class repeats the new words and expressions which are orally introduced and

written on the blackboard. Thus the pupils have heard the sound and repeated it; they have inferred the meaning and associated it with the word; they have also seen the symbol on the blackboard to be copied a little later. This much oral work serves a good introduction to the lesson to be read from the reader which gives a description of the topic selected for the lesson.

Model Reading :—The teacher then reads the lesson with proper pronunciation, punctuation, intonation and phrasing. The class reads the same simultaneously after him. Due attention needs to be paid to intonation. For, a statement, a question, an exclamation and an order require different intonations. Intonation also varies with the importance of a word in a sentence. It varies with the sentiment to be breathed out. It varies with the different pauses to be made. In order to enable the pupils to read well, the teacher has to take pains to make his reading a model one. For, the class is sure to imitate him. The teacher's work is to be brisk giving no scope to dullness and monotony. Such work is bound to stimulate the intelligence of the young learner. The reading as also the speech should be neither too slow, nor too fast. The normal fluency—about five words per second—should be used from the beginning. This will inhibit the pupil's tendency to translate and will promote the habit of automatic understanding.

Questioning :—The next step will include questions

on the portion read. The teacher should begin with very simple questions, put them briskly and proceed logically. The usual directions about questioning must be strictly observed. Orders like 'point out', 'show by action', etc. should be given at intervals to avoid the monotony of questioning and to keep the pupils physically active. Good answers should be repeated by the class simultaneously and by the backward pupils individually. Such repetition is very effective as a fixing device. It is more interesting than learning by rote strings of words or phrases at home. The gregarious instinct of the pupil is exploited here and he does the same thing more cheerfully, more quickly and more successfully in the company of his friends than while sitting lonely at home. The chorus repetition, especially, enlivens the whole class at once, offers work for all the pupils simultaneously and creates confidence in the minds of the beginners.

After questioning, individual pupils may be asked to read the portion. Reading will be followed by some application exercises. The class may be asked, for instance, to transcribe a few lines from the lesson just read; to fill in the gaps in the given sentences; to use given words in sentences; to arrange the given word cards or sentence cards according to the teacher's instructions; or to rearrange in the right order the words or sentences given in wrong order. Here the teacher has nothing new to tell but to guide the class briskly through the exercises set.

Each conversation lesson should include at least three or four steps ; each step being complementary to the other and all of them tending towards a unit whole. These various steps will supply variety of work to the pupils. It is to be noted that variety means interest. By their very nature children like change. Hence such steps presenting practically the same matter from various stand-points are sure to be appreciated by them. If one and the same step or procedure continues for the whole period, even for half an hour, they are sure to be disgusted with it and to lose all interest in it. The principle of variety is just in keeping with their butterfly instinct: what they collect is all honey, one drop from this flower, and another from that, and so forth. [For a conversation lesson plan, see chapter VIII.]

Story-telling:—Oral work based on a dozen conversation lessons and carried on for, say, eight weeks, will pave the way to the story stage. Stories have a special charm for the young. It is to be borne in mind that anything that interests the child also educates him. Thus story-telling occupies an important place in language study. It is really an art and to do it well the teacher has to look to its details. First of all, he must know the story well, adapt it to the pupils' mental level and analyse it into suitable stages. Unnecessary and irrelevant facts in the story should be omitted and the essentials should be dealt with in fulness. The stages should be well articulated with the climax in the middle. While telling the story to the class, the teacher

should do certain gestures if necessary, modulate his voice according to the context in order to make his narration impressive. The story should be logically developed in a simple, clear style with the help of pictures and sketches.

At this stage stories are the most suitable part of literature for the young pupils to study. At the outset familiar stories may be told. What is new is the language expression, the matter or the content being known to them. Their aim is not to master the story-content, but the unfamiliar language—Sanskrit. They have to concentrate on only one aspect.

At the beginning of a story lesson the key-words and phrases should be introduced with the help of a picture and the necessary phonetic drill should be given. The new words should be neatly and systematically written on the blackboard to serve as stimuli at the time of the recapitulation stage. If necessary, a general discussion of the chief characters should be done in the mother-tongue. The story should be told as clearly, vividly and concretely as possible. The teacher is advised to use voice modulation and gestures to let the class feel as if the story is in progress before them. In fact he has to act the story in the class. It should be told twice. The pupils are expected to use their auditory powers and grasp the new language-expression. To test whether they have followed the story or not the teacher puts a few broad questions. If the story-telling is properly done, the pupils are able

to give good answers. After questions and answers, the teacher may ask each pupil to give only one sentence in proper sequence to make up the whole story. Then two or three pupils should be selected to retell the story. This procedure will encourage a bright pupil to narrate the story all by himself. Instead of attempting recapitulation of the story from the pupils the teacher may sometimes give them the text of the story to read. The detailed study of the text of the story should be reserved for some other time. At times a series of pictures illustrating the different stages in the story should be presented and its thread should be brought out through questioning. Whatever devices are used in such story lessons, there must be full scope for free co-operation by the class and sufficient stimulus for their self-expression. [For a lesson plan, see chapter VIII.]

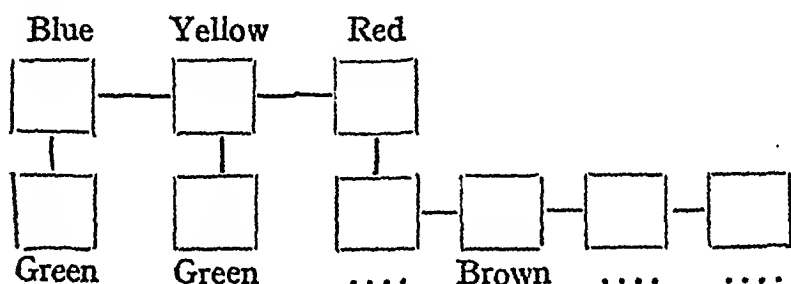
A lesson in the form of a dialogue can be similarly treated. The only difference being that instead of story-telling the dialogue will be actually played before the class by the teacher with the help of his assistant. Having thus heard the dialogue they will be able to answer questions on the same and follow its model reading.

The most useful device that can be employed in drilling such lessons is *dramatisation*. Children always like to dramatise. Given sufficient freedom and favourable environment they are often seen playing 'the teacher', 'the soldier', 'the policeman,' etc. almost

instinctively. The teacher can utilise this instinct with advantage to make Sanskrit teaching lively and interesting. Stories and dialogues already studied will be suitable matter for dramatisation. This will of course be done in review lessons. For, dramatisation will not be successful unless the pupils become thoroughly familiar with the text of the story or the dialogue. The pupils should, therefore, read or recite the speeches of the different characters quite intelligently with the proper use of intonation and gestures. It will be better if the pupils learn by heart the portion to be dramatised. We do not fight shy of learning by heart. It is quite essential in learning a language and especially Sanskrit. Pupils will do it with great zest as they are interested in dramatisation which gives full scope to their spirit of play. Through such activity they are likely to become self-confident in self-expression and get into the right attitude of learning the language. Hence, Sanskrit dramatisation should have a definite place in the programme of recitations on the Prize Distribution or the Annual Day of the secondary school.

Game-like Exercises:—The first lesson on any topic, say, a story or a dialogue, gives its general idea to the class. It is just a formal introduction. One or two lessons will have to be given on it to drive the ideas and the expressions home to the pupils. These are called 'review' or 'drill' lessons. Such a review lesson begins with pupils' reading and includes detailed questioning and some explanations of difficult words

and constructions (which will be naturally few in the lower classes). At the end of such lessons, the teacher is to devise some application exercises in sentence formation, vocabulary building, filling in the gaps, pairing the subject with the verb, etc. Sentence formation is best taught with the help of 'boxes' drawn on the blackboard in different significant colours as shown below :—



Here the blue box is for the subject, the yellow for the object, the red for the verb, the green ones for the attributes of the subject and the object respectively and the brown ones for the different extensions of the verb. If once the pupils know this box-system, the procedure becomes very simple and interesting. The teacher supplies a proper word in any one of the major boxes, and the class gives appropriate words for other boxes to complete the sentence. By further questioning he can elicit the attributes of the subject and the object and the extension of the predicate. Interesting variations can be introduced in the exercise by changing the numbers, genders and tenses. Thus the pupils will get a good

grasp of the sentence structure which is the basis of language study. Another exercise is to make use of word cards. From among the cards the pupils are to be asked to choose the right ones to complete a sentence. Further, a word-game can be arranged by dividing the class into two groups, one giving the words while the other completing a sentence. In order to stimulate competition marks may be assigned to the groups.

'Filling in the gaps' is a very useful and interesting exercise in language study. It can, therefore, be used often in grammar and revision lessons. A variety of such exercises can be set with advantage. A few exercises are indicated below :

I. Fill in the gaps with correct forms of the words in the bracket.

१. अहं वाचकः (कृते) Present Tense

२. त्वं भवत (वदे) "

३. वयं कुरुषु (क्षिपु) "

४. अहं वाचकः (यदि) "

५. त्वं वाचकः (क्षिपु) "

II. Complete the sentences by selecting the correct form from the bracket :—

१. वाचः कुरुषु वाचकः (वदे, भवत, कुरुषु)

२. भवतः — वाचकः (वाचकः, वाचकः, वाचकः)

३. वाचः — वाचकः (वाचकः, वाचकः, वाचकः)

III. Fill in the gaps by picking out the right word from the following :—

१. कुमारः — सायङ्काले क्रीडन्ति ।	} बालकान्-कन्दुकैः वृक्षान्-शाखाः ।
२. शिक्षकः — गणयति ।	
३. वृक्षाणां — पवनेन कम्पन्ते ।	
४. कुसुमानि — भूषयन्ति ।	

IV. Complete the sentences with appropriate forms :—

१. अहं (जल) पादो (क्षल्) ।
२. त्वं (नासिका) (गन्ध) जिघ्रसि ।
३. नृपः (सैनिक) रणाङ्गणं (नी) ।

Many more similar exercises can be devised by an enthusiastic and ingenious teacher. These are much liked by children. The traditional type of memorising work in Sanskrit lessons tends to create monotony and disgust with the result that young pupils dislike Sanskrit. It is all important how they take to Sanskrit at the foundation stage. In order to make memorisation intelligent and interesting the teacher is advised to use such game-like exercises. For instance, he writes on the blackboard the forms say, नमामः, नृत्यति, गणयसि, पूजयन्ति, वर्णयामि, etc. and asks the pupils to give the number and the person. On the other hand, he writes on the blackboard the root to be revised say, भक्ष्; he then gives out the subject say, अहम्, यूयम्, तौ, and the pupils give the appropriate forms. While conducting such exercises the teacher will surely find his pupils' response at their best.

Another equally interesting and useful exercise is pairing the proper subject with the predicate. The pupils

Have to read both the lists, try to understand the meaning and accordingly select the proper predicate for the subject. For example,

प्रत्यय-विभागः		प्रत्यय-विभागः
१. तारकाः		१. वलं प्रवर्ति ।
२. पक्षिणः		२. आकाशे उयते ।
३. मालाकारः		३. राज्ञी प्रकाशते ।
४. जगः		४. वलं वर्धते ।
५. भवः		५. वसन्ति विजयते ।

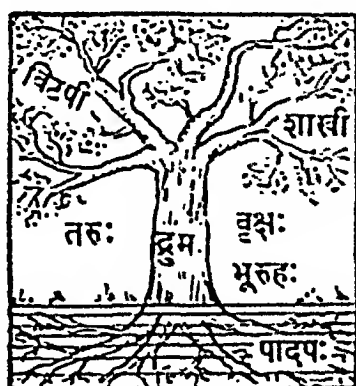
Another exercise can be tried with a little variation. The first list contains the subject and the object while the second list contains verbs. The pupils have to select proper verbs and complete the sentences which should be written down by them. For example,

प्रत्यय-विभागः		प्रत्यय-विभागः
१. वयं देव		१. वलं आनयते ।
२. वलं आनयते		२. यवार्वा मारिकेळ
४. मयूरः उवाते		४. मयूरः उवाते
५. मयूरः उवाते		५. मयूरः उवाते
६. मयूरः उवाते		६. मयूरः उवाते

This exercise of pairing can be further tried with the lists of nouns on the one hand and adjectives on the other.

Vocabulary-building:—Exercises in vocabulary-building are equally important and interesting. The simplest of these is 'words of the same family'; the class can be asked, for instance, to name all the limbs

of the body, all the parts of a tree, all the domestic animals, all the wild animals, etc. Here just by association they can proceed from one thing to another. Another exercise consists of 'opposites.' A list of words like 'घनिकः', 'अंधः', 'प्रकाशः' etc. is supplied and the pupils are called on to give their opposites in meaning. This is based on suggestion by contrast. A third exercise at a later stage can be set in which words having more or less similar sounds but different meanings are presented and the class have to use them in sentences to show that they have understood their meanings. For example शिन्-शैनन्, सुतः-सूतः, च्युतः-च्यूतः, सकलम्-शकलम्, वज्रम्-वज्यन्, कुलम्-कूलम्, etc. Here variations can be arranged in which instead of supplying both the words in the pair only one word is supplied and the other is to be found out by the pupils with the help of a dictionary. This suggests a fourth exercise based on synonyms. In Sanskrit any number



of such 'series of synonyms' can be found out, Amarkosh being an inexhaustible store : all the names of 'the sun', all words meaning 'king', 'lion', 'river', 'tree', etc.

Interesting ways of presenting these words can be suggested. For instance, the words for 'the sun' and 'a tree' can be represented as given on page 80.

The device for the synonyms of a 'tree' is significant, suggesting the root-meanings of the words as far as possible. Words in different genders but having the same meaning can form another interesting exercise. e.g., गाय-कलश-दातृ; तटी-तट-तट; काला-शरीर-द्वे; etc. Similarly some words having different meanings can be taken and their use drilled, when the pupils have made some progress in the subject. e.g.,

$\left\{ \begin{array}{l} \text{पक्षी} \\ \text{यक्ष} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{गणः} \\ \text{वृक्षः} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{गिरिः} \\ \text{गिरिः} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{श्रीलक्ष्मणः} \\ \text{शक्रः} \end{array} \right\}$	$\left\{ \begin{array}{l} \text{यक्षः} \\ \text{यक्षः} \end{array} \right\}$	etc.
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Exercises in automatic understanding through silent reading should be set at times in the application steps of lessons. Cards with such orders written on them should be flashed and the class told to act accordingly:

i. चित्तात् । यथा उच्यते ।

ii. उच्यते यथा यथा यथा यथा यथा यथा ।

iii. यथा यथा यथा ।

iv. यथा यथा यथा यथा यथा यथा यथा ।

Such exercises if rightly planned and executed will prepare the ground for higher work in which habits of automatic understanding are so valuable.

CHAPTER VII

Practical Procedure (Continued)

Reading:--The initial stage, in which some oral work including phonetics has been done and some vocabulary mastered by the pupils, will naturally lead to the reading stage. Here Sanskrit reading should receive very careful attention. Reading is really a great art and has to be cultivated very diligently. It is the gateway to the 'king's gardens.' Without intelligent reading there can be no real appreciation of prose and poetry. A pupil who cannot read Sanskrit well can never be said to have learnt it at all; much less can he be expected to have any genuine love for its literature.

All reading presupposes inner articulation and this inner articulation is trained by conversational work. This will justify the inclusion of oral work and conversation lessons at the elementary stage. One thing needs to be stressed again and that is that conversation is not our aim but a means to an end. It is obvious that pupils will have no occasions to hear spoken Sanskrit or to speak it--(though it will not be anything undesirable if they can do it incidentally). In this new method all conversational work is expected to be a preparation for good reading. The teacher attaches more importance to the latter than the former, which is a means to an end and is the best and the surest way to get the young minds interested in the really useful work.

English, if not possible in Sanskrit. Silent reading may not be of much use in poetry lessons. But it can be used in a different manner. For instance, while teaching classical poetry, the teacher may write down on the blackboard the central idea as far as possible in the poet's words but in very brief and simple Sanskrit, and the pupils should be asked to construe the verse for themselves with the hint given by the teacher. It is worth remembering that before questioning, the pupils should have a chance to read by themselves the portion to be studied, so that they will be able to answer the questions confidently. After a full explanation of the text and questioning, a model oral reading by the teacher is again necessary. Oral reading, as distinguished from silent reading, is an art of self-expression. It has various constituent factors, viz., reader's bearing, posture, voice, delivery and fluency. Its success depends on clear and correct pronunciation and properly modulated intonation. Advanced pupils should be given particular guidance in cultivating this art. Oral reading suits poetry best, as its appreciation depends on the proper tunes. In oral reading Sandhis need particular attention. They facilitate expression and therefore, should be carefully read aloud ; but they must be dissolved where pauses are necessary for clear understanding.

During the last fifty years and more Sanskrit reading has been neglected in Indian secondary schools. As it was not heartily recommended in the old syllabus, nay, it was not even mentioned in the early stages of

instruction, nobody insisted on Sanskrit reading. Most people do not seem to know that there can be anything like Sanskrit reading. Consequently Matriculates and even graduates can be hardly seen to read quite fluently and intelligently. They have never been taught oral reading as an art. The fault is not of the pupils, nor of the teacher. The methods of teaching have been faulty and the text-books defective. There could be no reading worth the name of disconnected sentences meant only for translation as given in Dr. Bhandarkar's books. For intelligent reading suitable material must be supplied ; for instance, stories, dialogues, descriptions. In addition to Dr. Bhandarkar's books a few selections from the classical literature were studied by the pupils in higher stages as pointed out before ; but that was done with a view to translation and not reading. Perhaps no good reading was possible in the absence of phonetic foundation in the earlier stages. To effect a reform in the study of Sanskrit, then, the first necessity is to supply the right type of material for reading. Prof. V. P. Bokil's new readers have supplied the long-felt want and it is encouraging to find that other readers are also planned to provide good reading lessons. Conversational work may, or may not be possible for all teachers of Sanskrit, because it requires special and sufficient training. But the teaching of intelligent reading can present no difficulty to any one who knows the language well enough. There can be no misgiving about it. Let, therefore, all Sanskrit teachers, whether

trained or untrained, take this step in right earnest and begin to train their pupils in good reading. Without good reading intelligent appreciation of the beauty of Sanskrit expression and construction is not possible. It may be pointed out with satisfaction that in the revised syllabus (1941) reading does occupy a prominent place.

Grammar:—There should be no misunderstanding about the importance of grammar. There is absolutely no truth in the criticism that the new method neglects the study of grammar. On the other hand the new method tries to lessen the tedium in the study of grammar by various devices appealing to the child mind. Moreover, the new method introduces grammar at the psychological moment. It is more than obvious that the new method makes an approach to the language study not through grammar as is the case with the traditional method. The new method does not deny the importance of the study of grammar, but only shifts the point of emphasis. While teaching grammar the new method employs the inductive method instead of the deductive method. There is also no truth in the criticism that the new method pays little or no attention to memorisation which is so essential for a thorough study of grammar. On the other hand, the new method lays particular stress on repetition from the very beginning. To replace mechanical repetition, the new method gives very many fixing devices which

are really interesting to children. It is true that the new method puts emphasis on the functional rather than the formal aspect of grammar. According to it the definition and the derivation of the various parts of speech are not so important as their use.

Grammar is the science of language. Without it no language study can be said to be perfect and thorough. All vagueness about the use of forms that may be lurking in the minds of pupils disappears when grammar is learnt. It is, however, a means to an end, not an end in itself. It is to be taught through literature and for literature. There should be a fair amount of language material to serve as a good foundation for grammar study. Without the study of grammar at the outset basic language material can be collected through oral work and sub-conscious assimilation as shown before.

The inductive method of teaching grammar is psychologically sound. First, examples from the language material they have mastered are presented to the pupils. They observe them carefully. The teacher asks them to concentrate on a particular point, say, the case-forms of a particular type of nouns or pronouns, or the verb forms of a root belonging to a particular variety of conjugations, etc. Then with the help of the pupils the teacher classifies and tabulates all such forms on the blackboard. This tabulation leads them on to arrive at a generalisation or rule. The teacher has to take special care to see that the generalisation is made

clear and properly fixed in, the whole discussion being done in the pupils' mother-tongue. The next step is to use the generalisation in new examples. Instead of asking the pupils to repeat verbally the rule, the teacher should see that they are able to apply it in fresh cases. Thus a grammar lesson according to the inductive method consists of the following steps:— (1) Observation, (2) Classification & Tabulation, (3) Generalisation, and (4) Application. To make the lesson effective the teacher has to make use of the blackboard in a systematic and a judicious manner. Mere verbal treatment which is rather abstract has no appeal to the child mind and hence it is of no use to children, although the teacher may have the satisfaction that he has explained the whole thing to the best of his ability.

Let us roughly indicate an outline of a grammar lesson on the declension of a noun or on the conjugation of a root. The teacher collects a few sentences or composes a simple passage from the portion done already by the class, so that the different case-forms of the noun or the tense-forms of the root appear in them. The class reads the language material thus provided silently. The teacher puts a few questions to see if they understand the sentences or the passage. He may ask them to translate it into the mother-tongue if necessary. Then he calls the attention of the pupils to the different forms of the same noun or root, which are afterwards tabulated with their assistance as :

[illegible]

If all the forms are not to be found in the passage, the

rest should be supplied by the teacher at once to complete the table. From the position of the word, say, as the subject or the object the pupils will be able to tell the case and by observing the verb form, they will be able to tell the number and person. The teacher should, therefore, enable them to think and give the forms themselves from the language material supplied. If necessary, the use of their knowledge of the grammar of the mother-tongue may be made. The point is that they should be able to understand that these forms are not without meaning, but that each has its own place in the scheme of sentence formation. And, therefore, they are very necessary to understand literature. The common traditional way of asking the young pupils to repeat mechanically the forms of nouns and verbs is bound to prove tiresome and uninteresting, because their basic utility in sentence formation is not explained to them before-hand.

After thus completing the table, the teacher recites

all the forms clearly and asks the class to say them after him twice or thrice in a sweet rhythmic tone. Individual repetition must follow chorus repetition. In like manner similar nouns or roots are declined or conjugated as the case may be. When the class has learned this well enough, in another lesson the forms should be analysed, the terminations or conjugational signs should be noted and general rules arrived at. There is no hard and fast rule regarding this procedure of analysis and derivation of forms. The teacher is expected to use his discretion. The only thing to be noted is that the use of the forms is more important than its derivation. In addition to individual and simultaneous repetition, fixing devices such as game-like exercises, as shown before, should be freely used. At the end of every prose or poetry lesson, a few minutes may be reserved for revising the declension of certain nouns and the conjugation of certain roots. Charts illustrating the declension and the conjugation of typical nouns, pronouns and roots should be exhibited on the walls of the class-room for ready reference.

Lessons on Sandhis, active and passive construction, adjectives and adverbs, the causal, the prefixes, the participles, etc. can be planned likewise. A whole lesson on Sandhis and the like will be tedious. It is desirable, therefore, to have many short lessons on the same topic dealing with only one variety at each time to avoid confusion. Such short lessons may be taken in the application steps of literature lessons. The

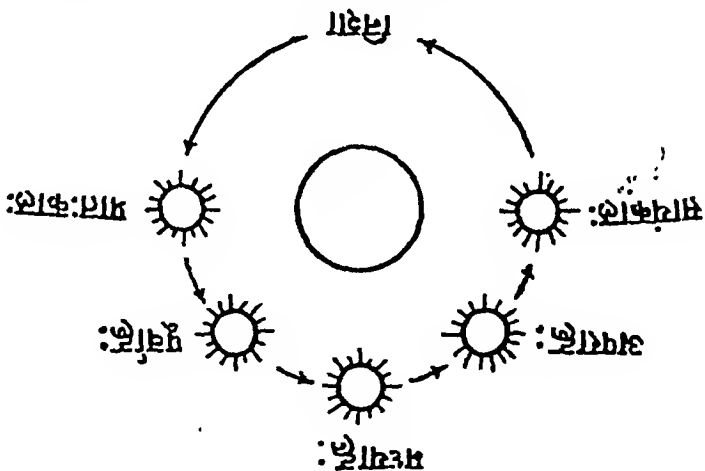
While teaching grammar the teacher has to make free use of the mother-tongue. With some effort, the teacher can conduct a grammar lesson through Sanskrit, but the pupils may find it difficult to follow him. If the teacher makes a continued and enthusiastic effort to carry on grammar lessons through simple Sanskrit, the pupils will be able to understand him. But the medium for grammar lessons should be easy as far as possible. It, therefore, depends upon the teacher's enthusiasm and scholarship what medium to use in grammar lessons. No strict rule can be laid down. Pupils' understanding is the foremost aim. Whatever facilitates it should be done unhesitatingly.

[For plans of grammar lessons see chapter VIII.]

Prose:—A prose lesson in the advanced stage will offer many difficulties. Sandhis, compounds, idiomatic and involved constructions, abstract ideas, figures of speech, difficult words and expressions must be dealt with properly. Mere conversation which proves useful in the initial stage will not be sufficient. In addition to conversation, explanation and exposition will occupy an important place. There will be many more occasions for the use of translation to test understanding and the use of the mother-tongue to explain idiomatic constructions and allusions. The teacher need not fight shy of using the mother-tongue whenever he feels that that is the surest and the safest means. Waste of time and vagueness of impression must be avoided. References to parallel quotations are best appreciated at this stage.

explaining unknown words and phrases he may be required to use various devices in addition to mere translation. The following devices may be noted. to used according to the stage :

- i. Concrete objects, models or pictures, e.g., **पुस्तकम्**, **लेखनी**, **आश्रमः**, **ग्रामः**, **सङ्ग्रामः**, **सेतुः**, **दुर्गः**, **मयूरः**, **घोषः** etc..



- ii. Actions or gestures; e.g., उत्थनति, दौम्य, परिश्रमति, पश्यति, पृच्छति, समुद्रिभ्यः, विभक्ति, निमज्जति, शनैःशनैः शीघ्रं वा गच्छति; गतिं चरति etc.

- iii. Explanation in simple known words; e.g.,
 वृक्षेऽस्मि नाम चन्द्रस्य प्रकाशः, समुद्रोत्थितं नाम वनम् करोति,
 ऊष्णान्नं नाम ऊष्णदोषात्स्य चर्म, आगारम् नाम संयुद्धस्यान्नम्
 कोषस्यैवः कोषस्यागारः पुत्रः, पौरः-यं पुरं (नगरं) वसति
 तं पौरः, उद्यमशीलः-यः उत्साहं करोति, आदिमानम् नाम
 दिनान्तरपुत्रम्, कल्याणस्य नाम कथं-यस्या कथायां कथय-
 तः प्रथमः मध्यः, पुरातिथः-पुरा यद् यत् तद् यं याति तं
 पुरातिथः, अर्धं नाम अर्धम् भागं इति अर्धभागाः, मय-
 पालः-यः प्रथमं पालयति; समीपस्थः-यं समीपं तिष्ठति; etc.

- iv. Definitions with examples; e.g., गुभाग्निम्, अन्यग्निः, etc.
- v. Synonyms; e.g., नरःश्वः-वीर्यः ऊर्मवः; ज्योत्स्ना चंद्रिका-चंद्रप्रकाशः; वर्गाभिः-मण्डूकः-दर्शुरः-भेकः प्लवः । प्रत्यग्रोज्ज्वलनयो नव्यो नवीनो नूतनो नवः । अमरा निर्जरा देवास्त्रिदशा विबुधाः सुराः । धनस्यः स्निग्धः सखया अथ मित्रं सखा सुहृद् । व्याधौ मृगवधाजीवौ मृगयुद्धंयकोऽपि सः ।
- vi. Equivalents in the mother-tongue; e.g., अद्वौ सत्यम् । किं पुनः । हा हन्त । etc.

Ordinarily a prose lesson begins with a short introduction in Sanskrit or in the mother-tongue about the story or the character or the topic of the lesson. The teacher reads the whole unit orally first; and asks the pupils to read the same silently with a view to find out the central thought in the passage. The pupils may answer the objective in the mother-tongue if necessary. Then follows detailed study, dissolution of Sandhis and compounds and questioning being the chief means. Questions ought to be well-worded, short and pointed, so that the pupils' response will be ready and willing. Wherever necessary the teacher explains new words and constructions. His treatment of the lesson must enable the pupils to construe and interpret the text properly and clearly. Discussion is followed by individual reading. In the application stage the teacher deals with grammatical and syntactical points in the text or gives them some written work in the nature of filling in the gaps, or using typical words in sentences, or reproducing

Thus, a story or translating a few difficult sentences. Thus, series of such lessons may be necessary to complete whole unit in the text-book. Such lessons should be followed by revision lessons to remove vagueness or confusion if there be any.

Rapid Reading:—In addition to the textual study readers or selections, pupils should be trained to read themselves without much help from the teacher at higher stages. The aim is that they should read with some speed. The rapid reader should be interesting and easy. No detailed explanation of the text is necessary. It is quite enough if the main thread of the story followed. The teacher need not bother the pupils with grammatical notes on the text. This has remained virgin field hitherto. Teachers of Sanskrit have a great scope to bring out suitable books for supplementary reading. For example, mythological stories from the Mahabharat and Ramayan, dialogues, simple biographies like कृष्णचरितम्, बुद्धचरितम्, शिवचरितम्, etc.; connected descriptions like विष्णुसहस्रनामम्, गङ्गाश्रितम्, अर्जुनचरितम्, etc.; simplified summaries of the classical works of कालिदास, मगध and others should be modified or in some cases composed according to the needs of the pupils of the various standards. **कालिदासः** by Prof. V. P. Bokil contains simple stories concerning child-life and modern problems like scouting and the removal of untouchability. **मगध-प्रवक्ता-चरितम्** by Mr. D. N. Kale, written in the present tense only with graded vocabulary, will be useful for the pupils in the fourth standard.

चोरचत्वारिंशी कथा by Mr. G. K. Modak, translation of Ali Baba and the Forty Thieves, will be useful for the higher classes. The teacher should, always refer to or read the original passages while teaching selections in order to stimulate extra-reading.

Poetry :—What is taught under the name of Sanskrit poetry to school pupils is very often the word-meaning of stray and disconnected Sanskrit verses. And even in teaching them great stress is laid on grammar-forms rather than on the sentiment or the thought contained in them. This sort of teaching baffles the very aim of teaching poetry, as it takes away its soul. The aim of teaching poetry is to develop the finer sensibilities of pupils through sound sense and this aim is well achieved by making an appeal to their emotions. But no appeal to emotions can be made without bringing out the sentiment (रस) and the sound or the music of the poem. Stray verses like सुभाषितानि do not much serve this end, even though they be rich in meaning individually. Stray verses from the classical works (dramas, kāvyas etc.) often prove too difficult and uninteresting to school pupils as they hardly suit the child-mind. Precious literary gems though they may be, school pupils do not profit much by them. What is required is that the poem or the poetical passage should contain a certain definite topic to ensure clear understanding and interest which can be easily secured by means of continuity of thought contained in it. The teacher, therefore, will have to collect and adapt

verses under one heading. For instance, collections like *शालाशक्तिः*, *सुवर्णशक्तिः*, *दुर्वाशक्तिः*, *श्यामशक्तिः*, *सर्पशक्तिः*, *वृक्षशक्तिः*, *पक्षिशक्तिः*, *पद्मशक्तिः*, *शक्तिः*, *शक्तिः*, *शक्तिः*, etc. would be very helpful. Such classification has already been made in *शृंगाररत्नमाला* and similar compilations. What the teacher has to do is to make a suitable selection for his pupils. While doing this he may have recourse to adaptation and modification to secure easy understanding of the poem and the interest of the pupils. For this purpose a few incidents or events in the lives of mythological heroes and illustrious kings, say, from the Mahabharat and the Ramayan, would be quite interesting and would suit the purpose.

Every poem or passage will presuppose a preliminary discussion which will give the teacher an opportunity of introducing some of the new words and of acquainting the pupils with the theme of the poem, thus preparing their minds to receive new ideas. This sort of preparatory discussion should be carried on, if possible, in Sanskrit. While dealing with a suitable and a topical collection of *शृंगार*s or a collection of *शृंगार*s like *शृंगारशतकः*, *शृंगारशतकः*, etc. a brief discussion about the import of a *शृंगार* or of an *शृंगार* may be given. While reading a selection, e.g., from *शृंगारशतकः*, the recapitulation of the story will be found useful. Before reading *शृंगारशतक* from *शृंगार*, the thread of the story and the conception of a cloud-

messenger may be found necessary. The medium through which this introduction is to be done will depend upon the teacher and the class; but discussion in simple Sanskrit at once creates a favourable background for a poetry lesson. He should make it a point to recite the whole unit once or twice setting it to the proper tune according to the metre. He should see that he does not stop with the verbal meaning of the poem but that he leads his pupils further to appreciate the sentiment and beautiful thoughts and ideas in the poem. Wherever necessary the mother-tongue should be used to make the discussion clear. After the critical discussion of the poem is over, the teacher should ask the pupils to read it in chorus after him. The whole process goes a long way in appealing to the emotions of pupils and thus fulfilling the aim of teaching poetry. Poetry is intended to stimulate the noble sentiments of man and this aim can be accomplished if it is well taught and well recited.

[For lesson plans, see chapter VIII.]

Translation:—In the traditional grammar—translation method, translation occupies an important part. It may be remarked that it is rather unduly stressed. Nobody denies the importance of translation in language study. But the aim with which it is to be used differs. Even in the new method it has some place. It is a helpful device. The modern teacher should not hesitate to use it to serve his end. As a test of pupils' understanding it is very useful. When an unknown word or

the teacher can ask for the equivalent expression in the mother-tongue to verify if their inference is correct. Whenever the teacher has to explain idiomatic constructions and difficult expressions, translation will be found useful to clarify the impression. Use of translation will be frequent in the advanced stage, particularly when abstract ideas and figures of speech appear in the text. Translation from the mother-tongue or English into Sanskrit should not be attempted in the lower classes. It may be practised with advantage in the higher classes. Good idiomatic translation is really an art and should be cultivated as such by pupils after they have got a fairly good grasp of the language. It is no use denying that translation helps them to get a critical insight into the structure of the two languages involved. Literal translation need not be insisted on because in doing it the student has to think of words singly and separately, and not of whole ideas. Free translation should be encouraged, so that a complete idea in one language is rendered into another language, and a judicious use of the right idiom is facilitated.

The usual practice of asking pupils to translate stray disconnected sentences is not desirable. Experience shows that a connected passage or a story or a description puts some life into the dry translation process. Continuity of ideas or thought creates interest. Care must be taken to see that the passage suits the class. To start with short and simple sentences will be necessary.

Complex sentences and involved constructions should be reserved for the advanced stage. The teacher should present such a passage to the class. He may suggest a few words and idioms if required. Pupils should make self-effort first. Then the teacher orally discusses the various attempts and puts on the blackboard the best one. In the course of the discussion the teacher should suggest various words, idioms and constructions. When the whole passage is thus on the blackboard, a few pupils should be asked to read it. The class may be asked to take down suggestions or better expressions. Another way of doing the same thing in the beginning is to ask a few suggestive questions in Sanskrit. The answers, with reference to the passage, provide a good aid to the pupils. It has been found that pupils trained according to the new method suggest forms of nouns and verbs etc., idioms, phrases and expressions almost automatically without being required to halt at each and every word.

Composition :—This is altogether a new aspect of Sanskrit teaching according to the new method. It is really a pity that the graduates and the double graduates with Sanskrit find it very difficult to write a few lines in Sanskrit. Many M.A.'s of the Bombay University who are required to write an essay in Sanskrit at the first and last University Examination will be able to give an idea of their sad plight. It is really a matter of surprise that after a study of ten years the student is not able to do free composition. The reason is plain

and obvious. The University does not expect free composition from the students at any other examination. As far as the school stage is concerned, composition has no place at all in the traditional grammar—translation method. It is perfectly justifiable to expect that a student of Sanskrit who has studied the language for a few years should be able to express his thoughts in simple language. The Bombay University will be well advised to change its present policy of setting questions in the Sanskrit paper. From the Matriculation to the M. A. Examination, a question on composition must appear. It is not wise to expect M. A. students at the top examination to write free composition without any practice either at college or school. Language study is a habit-forming process. Unless proper habits of written expression are formed from the very beginning with a graded and systematic course, no student even at the B. A. or M. A. will be able to do any free composition.

The teaching of composition can begin essentially from the very early stages. Idea and expression are the two main factors of composition. The pupils trained on the new method are taught to express their ideas freely and correctly in all language lessons. In the lower classes oral composition is chiefly done. Exercises in sentence formation and in the arrangement of sentences are calculated to pave the way for written composition. Written work in the nature of transcription and dictation will develop proper habits of writing. If the teacher

carries on his questioning and other steps in the lesson in the proper sequence, pupils will automatically get into the habit of logical thinking. In the initial stage, oral work will be the basis for written work. In the first stage of written composition, pupils should be able to write a few sentences as given below :

१. एतद् मम आसनम् । अहम् आसने उपविशामि । अहम् आसनात् उत्तिष्ठामि । एतद् फलकम् । अहम् फलके लिखामि । एतद् चित्रम् । अहं चित्रं दर्शयामि । एषः गणेशः । अहं गणेशं नमामि । etc.

२. एतद् मम पुस्तकम् । अहं पुस्तकम् उद्घाटयामि । अहं पाठं वाचयामि । मम पुस्तके बहूनि चित्राणि सन्ति । सचित्रं मम पुस्तकम् । रम्यं चित्रं मम चित्तम् आह्लादयति । etc.

३. अहं हस्तेन लिखामि । अहं चरणाभ्यां चरामि । अहं कर्णाभ्यां गानं शृणोमि । अहं मुखेन वदामि । अहं मुखेन अन्नं भक्षयामि । अहं मुखेन जलं पिबामि । अहं नासिकया गन्धं जिघ्रामि । etc.

४. उद्यानवर्णनम् :—एतद् उद्यानम् । अत्र बहवः वृक्षाः लताः च सन्ति । वृक्षेषु बहूनि कुसुमानि पर्णानि च वर्तन्ते । लतासु अपि कुसुमानि पर्णानि च सन्ति । पर्णानां वर्णः हरितः पीतः रक्तः वा । पुष्पाणां वर्णाः विविधाः । अत्र एकः लतामण्डपः । लतामण्डपे बहूनि आसनानि सन्ति । तत्र बालाः बालिकाः वा विश्रान्तिसुखम् अनुभवन्ति । रम्यं खलु एतद् स्थलम् । etc.

५. चित्रवर्णनम् :—गो-दोहनम्—एषा यशोदा । सा कृष्णस्य माता । एषा धेनुः । अस्याः चत्वारः पादाः द्वे शृङ्गे एकं लाङ्गूलं च । कृष्णः यशोदायाः पृष्ठतः तिष्ठति । तस्य दक्षिणे हस्ते पात्रं वर्तते । यशोदा धेनोः दुग्धं दोग्धि । सा वामेन हस्तेन पात्रं धारयति । सा दक्षिणेन हस्तेन दुग्धं दोग्धि । कृष्णाय दुग्धम् अतीव रोचते । धेनोः दुग्धं पथ्यं मधुरं च । etc.

The second stage of written composition is reproduction. Pupils are asked to reproduce the stories, dialogues,

descriptions, etc. already done in the class in their own simple language. At times, good coloured pictures are presented to the class with a few words and phrases useful for the description. Pupils try to describe the pictures with the help of new words given by the teacher. Sometimes they write in prose order a few poems they have learnt. If they are asked to base their composition on the prose and poetical passages already learnt, they find it easy to write in Sanskrit as the necessary ideas and vocabulary are known to them.

The third stage of written composition is for reproduction and some free composition. Although much free composition cannot be attempted at the school stage, an humble beginning deserves to be made. No composition on reflective and abstract themes is possible. Themes must be in the nature of stories, dialogues, biographies, descriptions, etc. With a little help from the teacher pupils will be able to describe a morning or an evening scene, a river side, the seashore, a mountain, a garden, a moonlit night, etc. Dialogues on 'एतत्तु तस्यैव', 'अव्ययम्', etc. may be encouraged. Lives of great men like Buddha, Harsha, Shankara-charya, Kalidas, etc. may be tried. Stories to illustrate certain principles, e.g., 'तु तस्यैव तस्यैव' will be useful and interesting exercises. One thing is certain that for free composition pupils will require substantial help from the teacher which he must be ever willing to give. Here are a few specimens of free composition by a sixth standard or pre-matric class pupil.

१. आम्रवृक्षः—जना आम्रवृक्षं तरूणां राजा इति मन्यन्ते । आम्रवृक्षः फलानि धारयति वसन्तसमये । अस्य विस्तारोऽस्तीव विशालः । आम्रवृक्षस्तुङ्गो वर्तते । अस्य च्छाया शीतला पक्वफलानि मधुराणि च । फलानां वर्णो हरितः पीतो वा । श्रान्ताः पान्था अस्य च्छायामाश्रयन्ते । etc.

२. प्रभातकालः—प्रभातकाले जनाः शयनात् उत्तिष्ठन्ति प्रातः-कालस्तवनानि गायन्ति च । भानुरुदयते । पक्षिण आनन्देन शब्दायन्ते । अस्माकं मनांस्यपि प्रसन्नानि भवन्ति । अतो वयं कार्याणि सत्वरं कर्तुं शक्नुमः । छात्रा आत्मनः पाठान् पठितुमारभन्ते । गोपा गास्तृणमयप्रदेशान् नयन्ति । युवका व्यायामार्थं व्यायामशालां गच्छन्ति । वृद्धा देवं पूजयन्ति । नार्यो गृहकृत्यानि कर्तुमारभन्ते । एवं सर्वे जनाः स्वकार्याणि कर्तुमारभन्ते । प्रभातकाल आरोग्यवर्धक उत्साहशीलश्च वर्तते । etc.

३. सायङ्कालः—सायङ्काले सूर्यप्रकाशोऽस्तीव कोमलो भवति । खगाः स्वकोटराणि गच्छन्ति । मालाकारा लता जलेन सिञ्चन्ति । उद्यानानां नदीनां सागरस्य च स्वरूपाण्यस्तीव रमणीयानि । कृषीवलाः स्वकर्माणि कृत्वा स्वगृहाणि निवर्तन्ते । अध्ययनं कृत्वा छात्राः क्रीडितुं क्रीडाङ्गणं गच्छन्ति । श्रान्ता जनाः सायङ्काले नदीतीरं सागरतीर-मुद्यानं वा गच्छन्ति । तत्र ते पवनस्य शीतलस्पर्शमनुभवन्ति शरीरक्लेशं विस्मरन्ति च । सायङ्कालोऽस्तीव रमणीयः । एवं सायङ्काल आनन्ददायकः सुखदश्च विद्यते । etc.

The point in giving these extracts here is to show that even school pupils can try free composition if proper initiative is given. From a critic's point of view, these passages may not be thoroughly perfect and idiomatic. But they can very well exhibit a self-effort on the part of the pupil and his will to express his thoughts and ideas. This is by far the most valuable gain from the educational view point. If school and college authorities pay adequate attention to this aspect of Sanskrit teaching, viz., composition,

there will be absolutely no difficulty in enabling students of every grade to do Sanskrit composition. Other forms of composition, namely, letter writing, precis writing, expansion of an idea (विस्तार श्रुतिः प्रसारणम् । वर्णनः श्रुतिः प्रसारणम् । etc.) could also be done by pupils, if the necessary stimulus is given by the syllabus and the University requirements and if the teacher guides and trains them ably and systematically.

A few odds and ends

Use of Dictionary:—Self-education is the key of modern education. Children should, as far as possible, try to learn by their own effort. To this end the use of a dictionary by children is highly recommended in Std. VI and onwards. Suitable dictionaries for the use of children are available for the study of English or any of the Regional languages. But as regards Sanskrit, such dictionaries are not available. Attempts should really be made in this direction, so that pupils in the advanced stage will be able to use them with great advantage. Owing to the inflexional nature of Sanskrit, school children may find it difficult to make full and free use of the Sanskrit dictionary. However, they should be trained in doing it gradually. As it has been pointed out before, the use of शब्दकोश should be made often in relevant context.

Repetition and Recitation:—Intelligent repetition as opposed to mechanical repetition has an important place in the new method. Especially in the initial stage, when grammar is not introduced, pupils have

to develop proper language habits of automatic expression and of sub-conscious assimilation by means of intelligent repetition. Simple descriptive and narrative passages should be committed to memory by the pupils after understanding their meaning. After the introduction of grammar by the inductive method, repetition is necessary for fixing. Chorus and individual repetitions are of great use throughout the whole process. Thus it is obvious that the new method pays sufficient attention to repetition work which is so essential in the study of Sanskrit. The critic's charge, therefore, that the new method neglects repetition work obviously falls flat. However, mechanical repetition has no place in the new method. As regards recitation, new method pays more attention to it than what the traditional method does. In each poetry lesson the teacher recites the unit more than once and asks the class to say it after him. Pupils are asked to learn by heart a few selected सुभाषितs, अन्योक्तिs, well known classical श्लोकs, etc. after they have completely understood them.

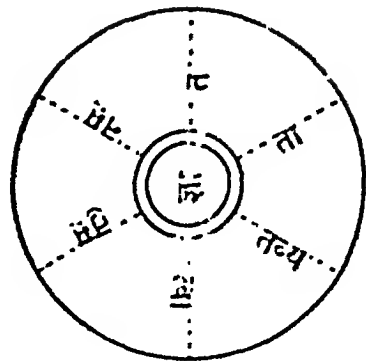
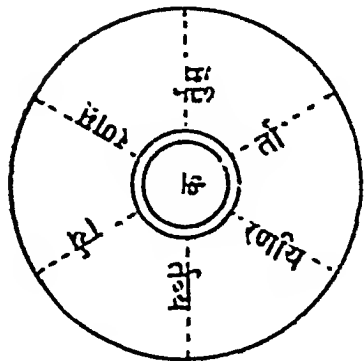
Project-work:—The school exhibition has attracted the attention of school authorities and parents. It is the outcome of the creative activities of the teachers and pupils. Practical appliances and concrete devices which are necessary for the teaching of various subjects according to the new method, are prepared with great zest and industry. All the subject teachers, except the Sanskrit teacher, have got something to exhibit. The poor Sanskrit teacher is generally at a

ss to know what to exhibit. But a trained Sanskrit teacher has something to do by way of projects which can be well presented in the school exhibition. Tables and charts illustrating typical declensions of nouns, and pronouns, conjugation of typical roots, Sandhi-ides, etc. can be prepared artistically. By means suitable pictures the development of stories can be shown. Big charts with pictures, for instance, to illustrate 'उपसर्ग एतदर्थं वदन्त्यत्र नीयते' are very useful even in class-room teaching. In order that pupils should remember the कृत्स्न well, charts, and dials should be prepared and hung on the walls. their sight : e.g.,

To help pupils' understanding and memory the forms of एक-द्वि-त्रि-चतुर् in the three genders, may be represented in the following illustration :

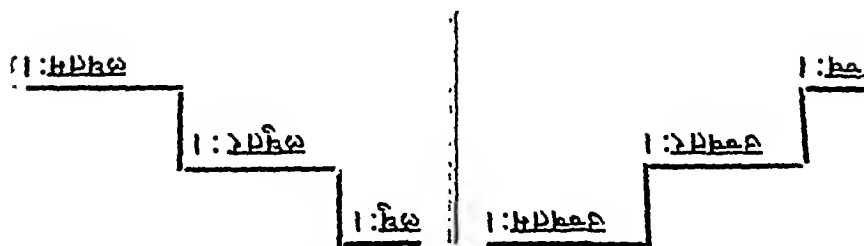
लिंग-वचनम्	पुंल्लिङ्गवचनम्	स्त्रीलिङ्गवचनम्	सर्वसंज्ञकलिङ्गवचनम्
एकः	एकः कन्यका	एकः कन्यका	एकः कन्यका
द्वि	द्वि कन्यका	द्वि कन्यका	द्वि कन्यका
त्रि	त्रि कन्यका	त्रि कन्यका	त्रि कन्यका
चतुर्	चतुर् कन्यका	चतुर् कन्यका	चतुर् कन्यका

धातुः	क्तान्तम्	तुवन्तम्	क्त्वान्तम्	विध्यर्थविशेषणम्	साधितानि नामानि	भूतकालवाचकं कर्तरि वि.	वर्तमानकाल- वाचकं वि.
कथ्	कथित	कथयितुम्	कथयित्वा	कथयितव्य-कथनीय	कथा, कथकः कथनम्	कथितवान् कथितवती	कथयन्— कथयन्ती

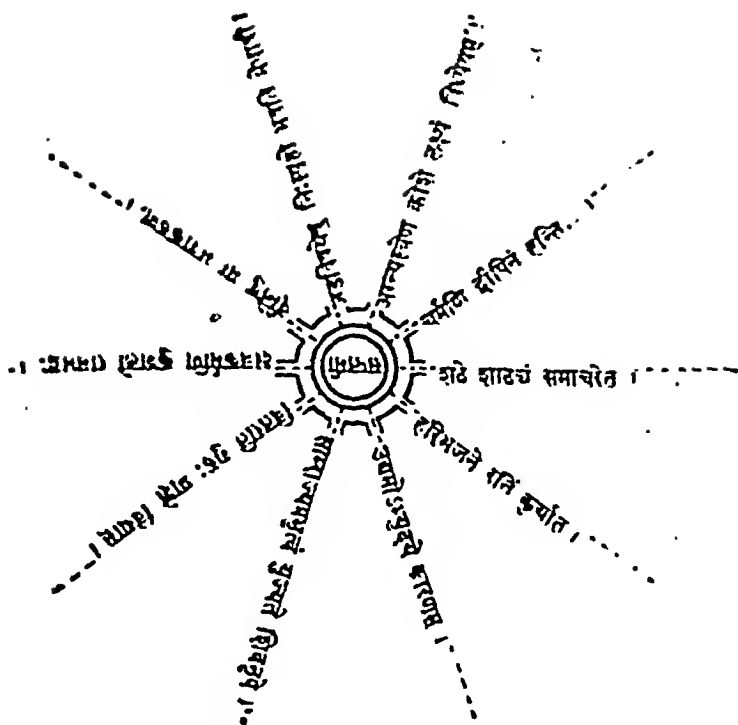


एक	द्वि	एकदा-सकल	द्वि	एकदा	द्विदा-द्विदा	एकदा	द्विदा	द्वितीया	प्रथमतः	द्वितीयातः
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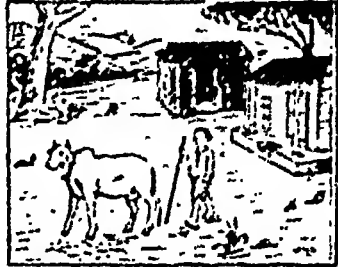

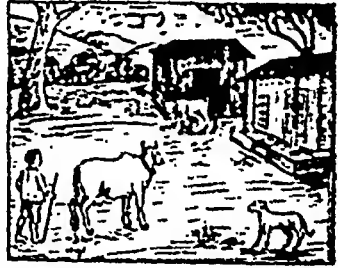

A chart showing comparative and superlative degrees.








A dial to illustrate the idiomatic use of सप्तमी



उपसर्गेण घात्वर्थो बलादन्यत्र नीयते ।—नी-To carry

उपसर्गः	क्रियापदम्	वाक्यम्	आलेख्यम्
....	नयति	बालो धेनुं वनं नयति ।	
:अप	अपनयति	स्तेनः पेटिकाम् अपनयति ।	
:आ	आनयति	बालो धेनुं वनात् आनयति ।	
उप	उपनयति	पिता बालम् उप- नयति ।	

उपस्थाः	विशयस्य	वाक्यम्	आलेख्यम्
उत्पत्तिः	उत्पत्तिः	१. विकारस्योत्पत्तिः उत्पत्तिः । २. समाजस्योत्पत्तिः आप्तकामं उत्पत्तिः ।	  
वर्तमानः	वर्तमानः	वर्तमानः	
विशयः	विशयः	विशयः	

Simple and practical projects should be assigned for lower classes and difficult and literary ones for higher classes. The teacher should have a list of such projects with him prepared on the lines shown in the proposed syllabus. Such project-work should be done in private hours and should count for something substantial at examinations. The teacher should be ever willing to help, suggest and guide the pupils. The individuality of the pupils should be reflected in the project-works in the form of drawings, models, etc. Exhibitions of such finished projects should be arranged on the Sanskrit Day when recitations, dramatisations etc. are done.

So far the new method or the new approach to the teaching of Sanskrit has been described at some length. It will be seen that in devising this approach, an attempt is made to bring Sanskrit in line with the other subjects as regards the new methods of teaching. The work in the Training Colleges is more or less of an experimental nature. It may differ in some respects from the actual routine school-work. All the same the outlook or the spirit of teaching should not differ. In new education the child's point of view is at the centre. Everything in the school, therefore, must suit the needs, likes, attitudes, etc. of the child. The teacher has to adjust his teaching to the mental development of the child. Text-book writers have to arrange the subject matter in a manner appealing to the child-mind. The child-mind differs much from the adult-mind in many respects. Hence the change in teaching methods and

text-books. Nobody should deny or defy the force of modern times. As for Sanskrit, the language may be old, but we can certainly modernise the method of teaching. It has been clearly stated before that we have no intention to modernise Sanskrit. Our main endeavour is that young learners, instead of hating the subject as is seen so often, should take to Sanskrit very kindly and willingly. From the very start they should maintain proper attitudes to Sanskrit study. Keeping this in mind, the teaching of Sanskrit is based on a new footing. Experiments in this direction have proved successful. However it should not be considered that there is no scope for any other kind of experimental work. Efforts and experiments should ever continue to devise manifold approaches to Sanskrit teaching in keeping with educational psychology. In many schools Sanskrit teaching has received a new light, a new spirit. New text-books are thrown into the market every year. The number of trained teachers is also encouraging. School exhibitions now include a Sanskrit section. The Department of Education has also thought it fit to revise the aim of teaching Sanskrit in schools. What now we want is the help of the University as regards the Metric syllabus and the question paper. If all the Sanskrit teachers organize and represent the matter to the University, the necessary change may not be far to seek. Let, therefore, all the teachers and lovers of Sanskrit try to understand and encourage this new approach to the teaching of Sanskrit with utmost sympathy.

CHAPTER VIII

Types of Lessons

THESE notes of lessons are intended to show how to plan lessons on different topics. It is not claimed that this is the only line of approach. It should be noted that there is no rigidity of lesson-plans. Child-interest should be the main factor in planning lessons. These lesson-notes are primarily meant for teachers under training. But at the same time it is hoped that they will show to Sanskrit teachers the general line along which Sanskrit teaching is to be carried on according to the new method. Each lesson given here contains material which will not necessarily be completed in one period. The lessons are mainly given for illustrating the new method and the material may be split up into a series of lessons as may be necessary.

Lesson No. 1. Class : Standard III. Time : 35 Minutes.

Aim :—To initiate the pupils in the study of Sanskrit through conversation on familiar actions and objects.

Aids :—A picture of God Ganesh ; coloured chalk.

Introduction :—The teacher to carry on discussion in the mother-tongue by suitable questions on the necessity and the importance of the study of Sanskrit. A reference to संध्यावन्दनम् may be made. He should ask pupils to mention a few well-known Sanskrit books,

e.g., the Vedas, the Rāmāyan, the Geeta, etc. He then explains how the Aryan culture of which we are the products is reflected in such works written in Sanskrit. He impresses upon their minds the richness of Sanskrit literature in every branch of knowledge, brings out the close inter-relation between Sanskrit and the mother-tongue, and points out how our religious life is influenced by Sanskrit. By way of a natural conclusion of the discussion the teacher should be able to elicit that they would very much like to learn Sanskrit.

Presentation:—A. The teacher presents the picture of God Ganeśh and says by pointing out गणेशः । He repeats the expression twice or thrice distinctly to enable the pupils to hear it clearly. Turning to his assistant (who may be a pupil in the class,) he says to him, गणेशं गच्छ । The pupil does the action and says गच्छ । गणेशं गच्छ । Addressing the assistant the teacher says, गच्छ गणेशं । Addressing the class the teacher says, गच्छ गच्छः गणेशं गच्छ । This procedure is to be repeated so that the new expressions are properly fixed. The mother-tongue is to be used to remove misunderstanding if there be any. When the class has heard this much, he calls them to say the words, to do the actions and repeat the expressions after him. The new words are then put on the blackboard in a neat and legible hand. Each unit is repeated by the class simultaneously and by some pupils individually three or four times. Great care has to be taken to see that the forms गच्छ, गच्छ, गच्छ are rightly correlated. Similarly

expressions like एने आचार्याः । अहम् आचार्यान् नमामि । त्वम् आचार्यान् नमसि । अयं बालः आचार्यान् नमसि । should be provided.

Next Unit:—Pointing to his own seat, the teacher says, एतद् मम आसनम् । (sit down and say) अहम् आसने उपविशामि । (stands up and says) अहम् आसनात् उत्तिष्ठामि । (then pointing to one boy's seat, making him sit down and stand up he says) एतद् तव आसनम् । त्वम् आसने उपविशसि । त्वम् आसनात् उत्तिष्ठसि । In like manner he introduces इदम् अयं बालस्य आसनम् । अयं बालः आसने उपविशति । अयं बालः आसनात् उत्तिष्ठति । The new words and expressions are written on the blackboard and sufficient phonetic drill is given through simultaneous and individual repetition.

Likewise, the teacher introduces the last unit performing the necessary actions and giving sufficient phonetic drill : अहं भूमौ तिष्ठामि । द्वारं प्रति गच्छामि । द्वारं प्रति धावामि । त्वं भूमौ तिष्ठसि । द्वारं प्रति गच्छसि । द्वारं प्रति धावसि । अयं बालः भूमौ तिष्ठति । द्वारं प्रति गच्छति । द्वारं प्रति धावति ।

B. Reading:—The teacher reads the lesson once and the pupils mark his pauses, pronunciation, and intonation. Then he asks them to read it after him simultaneously at least twice.

C. Questioning:—श्रीगणेशं दर्शय । श्रीगणेशं नम । किं त्वं करोषि । (अहं श्रीगणेशं नमामि) । किं करोति अयं बालः । (अयं बालः आचार्यान् श्रीगणेशं च नमसि) । तव आसनं दर्शय । किं करोषि त्वम् । (अहम् आसने उपविशामि) । आसनात् उत्तिष्ठ । किं करोति अयं कुमारः । (अयं कुमारः आसनात् उत्तिष्ठति) । भूमिं दर्शय—द्वारं दर्शय—द्वारं प्रति धाव । किं करोति अयं बालः । (अयं बालः द्वारं प्रति धावति) । Important answers are

repeated by the class simultaneously and by backward pupils individually.

Written Work:—The class may be asked to copy the words from the blackboard in their note-books.

Assignment:—The class is asked to read the lesson at home at least half a dozen times and learn the new words well.

Lesson: II.

Class: Std. III.

Time: 35 Minutes.

Aim:—To introduce Sanskrit names of the limbs of the body and their respective functions.

Imperative Drill:—आसनात् उत्तरेष्ट वृत् । वृत् वृत् वदत-अद्वे ।
आसनात् उत्तरेष्ट । शीतलेष्ट नम । वृत् वृत् वदत-अद्वे शीतलेष्ट ।
आसनात् उत्तरेष्ट । वृत् वृत् वदत-अद्वे ।
Some revision work should be carried on with a few questions: किम् अद्वे कर्त्तुम् । किम् अद्वे वातः कर्त्तुम् ।
The teacher states that the pupils are to talk about the limbs and their functions. (वृत् वृत् वदत-अद्वे ।
आसनात् उत्तरेष्ट वृत् । वृत् वृत् वदत-अद्वे ।)

Presentation:—The teacher to introduce new words by concrete references and actions and to write them on the black-board and to give simultaneous and individual repetition. For example :

(विषयः दर्शयति वदति च) वृत् वृत् वदतः । वृत् वृत् वदतः ।
वृत् वदतः । वृत् वृत् वदतः । (वृत् वृत् वदतः) । वृत् वृत् वदतः ।
वृत् वदतः । वृत् वृत् वदतः । वृत् वृत् वदतः । वृत् वृत् वदतः ।
वृत् वृत् वदतः । (वृत् वृत् वदतः) । वृत् वृत् वदतः । वृत् वृत् वदतः ।
वृत् वृत् वदतः । (वृत् वृत् वदतः) । वृत् वृत् वदतः । वृत् वृत् वदतः ।
वृत् वृत् वदतः । (वृत् वृत् वदतः) । वृत् वृत् वदतः । वृत् वृत् वदतः ।

All the words are put on the black-board and simultaneous and individual repetition is done.

With proper actions he introduces the following expressions :—

अहं हस्ताभ्यां नमामि । अहं पादाभ्यां चरामि । अहं कर्णाभ्यां शृणोमि ।
The same expressions to be drilled in the second and the third person.

Reading :—The teacher to read the lesson twice from the reader, the pupils reading it after him.

Written Work :—The pupils take down in their notebooks the black-board summary which should be as follows :
हस्तः, हस्तौ, हस्ताभ्याम्, नमामि । अहं हस्ताभ्यां नमामि । त्वं...नमसि ।
पादः, पादौ, पादाभ्याम्, चरामि । अहं पादाभ्यां चरामि । त्वं...चरसि ।
कर्णः, कर्णौ, कर्णाभ्याम्, शृणोमि । अहं कर्णाभ्यां शृणोमि । त्वं...शृणोषि ।

Similarly नेत्र, नासिका should be introduced.

Lesson : III.

Class : Std. III.

Time : 35 Minutes.

Aim :—To increase the pupils' vocabulary and their power of expression.

Aid :—A coloured picture of a garden ; some flowers.

Preparation :—Introduction of new words : With the help of the picture the teacher introduces new words and writes them on black-board. For instance, एष वृक्षः । एषा लता । एतद् कुसुमम् । एतद् फलम् । एतद् पर्णम् । वृक्षाः—लताः—कुसुमानि—फलानि—पर्णानि । मालाकारः । With reference to flowers पुष्पाणां वर्णाः—रक्तः, पीतः, नीलः, श्वेतः । पर्णानां वर्णः हरितः । After introducing the words, the teacher gives the necessary phonetic drill and sees that each new word

is properly pronounced by the pupils. Then he states—
एतं शब्दः पुरतः पश्य उद्यानवृत्तं कुरुः ।

Composition:—With a few questions the teacher elicits answers which help him to write down a few sentences describing the garden scene :

Questions:—किम् एतद् । कति वृक्षाः तत्र । का एता । वृक्षेषु कानि पुराणि । कीदृशः वृक्षः पुराणम् । कीदृशः वृक्षाः कुरुमानम् । कः एतः त्रः । सः किं करोति । मयिः केन आच्छादिता अस्ति । के के गच्छन्ति तत्र । etc. As he gets answers, he writes out the description as follows :—

उद्यानवृत्तम् ।

एतद् उद्यानम् । अत्र वृक्षः वृक्षाः अत्रः च सन्ति । वृक्षेषु वृक्षेति कुरुमानि पुराणि च वृन्ते । अत्रासि अपि कुरुमानि पुराणि च । पुराणां वृक्षाः हिरतः कविषु पुराः रक्तः वा । कुरुमानां तु विविधाः वृक्षाः—रक्तः, पुराः, नीलः, श्वेतः च । कुरुमानि वृक्षं मयपन्ति । वृक्षाः फलानि अपि पुरापन्ति । अत्रः वृक्षान् आययन्ते । उद्यानमयिः पुराण आच्छादिता भवति । मालाकारः वृक्षान् अत्रः च अत्रेन सिञ्चति ।
कुमारः बालिकाः च उद्यानम् आगच्छन्ति । तत्र ते कविषु फलं भुञ्जते भवन्ति । रम्भं वलं एतद् स्थलम् ।

Reading and Writing:—The pupils read the description from the B. B. or from their note-books (if taken down) simultaneously. If not they take it down after reading.

Lesson : IV. Class : Std. III. Time : 35 Minutes. Aim :—To increase the pupils' vocabulary and their power of expression.

(Conversation on the Sun and the Moon.)

Aids:—Two pictures.

Preparation:—Introduction of new words with the help of pictures by suitable questions:—

कः एषः । (सूर्यः) सूर्यः कदा उदेति । (प्रभाते) कीदृशं सूर्यस्य विम्बम् । (आरक्तम्) के एते । (खगाः) खगाः किं कुर्वन्ति । (खगाः गायन्ति-आकाशे उत्पतन्ति) कीदृशः सूर्यस्य प्रकाशः प्रभाते सायङ्काले वा । (कोमलः) कीदृशः मध्याह्ने । (चण्डः) किं कुर्वन्ति वृक्षाः प्रभाते । (वृक्षाः कुसुमानि विकिरन्ति) किं करोति पवनः । (पवनः सुगन्धं सर्वासु दिशासु हरति) प्रभाते जनाः किं कुर्वन्ति । (जनाः निजानि कार्याणि आचरन्ति) Similarly कः एषः । (चन्द्रः) कदा उदेति चन्द्रः । (रात्री) कीदृशः प्रकाशः चन्द्रस्य । (शीतलः) कस्मात् चन्द्रस्य प्रकाशः शीतलः । (परकीयः अतः एव शीतलः) पूर्णिमायां कीदृशं चन्द्रविम्बं वर्तते । (पूर्णं वर्तुलं च) किं नाम चन्द्रस्य प्रकाशः । (ज्योत्स्ना चन्द्रिका वा) ज्योत्स्नायां जनाः किम् अनुभवन्ति । (सुखम्) etc. New words should be written on the black-board. Good answers to be got repeated by the whole class with a view that the new expressions are properly fixed. This conversation may serve as an introduction to a reading lesson. For instance, after this step, the lesson on सूर्यः or चन्द्रः may be read by the teacher from the reader. Children follow his model reading. The teacher then puts a few questions to fix in a few ideas : e.g., नूर्योदये निशायाः अन्वकारः नश्यति । कमलानि विकसन्ति सुगन्धं च तेषां पवनः हरति सर्वासु दिशासु । चन्द्रः परिभ्रमति पृथिवीं परितः । ज्योत्स्नया प्रकाशिता निशा आल्हादयति जनानां चित्तम् । ज्योत्स्नया प्रकाशितं भूतलं शुभ्रवस्त्रेण आच्छादितम् इव विभाति । etc.

Secondly, this conversation may be made the starting point for a picture composition lesson. The procedure will be as given in the previous lesson.

Thirdly, after this preliminary conversation an application exercise may be set : e.g., वाचस्पत्यम् ।

१. गमते—विद—प्रकाशः च ।

२. मृदुत्वं—दृष्टं—गन्त— ।

३. चन्द्रस्य—प्रकाशः—अतः एव— ।

४. पृथिवी—चन्द्रः— ।

५. —प्रकाशितं—जनानां—आन्दोलयति । etc.

Fourthly, this conversation may lead the pupils to describe their दिनचर्या or गानःकालवर्णनम् । or साप्ताहिकवर्णनम् ।

e.g., अहं गमते उत्तिष्ठामि मूढमननं स्वानं च करोमि । द्रुपं पृथिवी-
अहं पाठान् पठामि । .. गीतान् कृत्वा अहं पाठयामि गच्छामि । .. सन्ध्या-
काले कविने कालम् अहं कीडामि । .. रात्रौ अहं स्वपामि दृष्टाकृष्या च
विश्रान्तिमुत्तमम् अनुभवामि । etc.

Fifthly, this conversation will be a suitable introduction to the following verses :

चन्द्रमार्गद्वयं दृष्टवतः । स्वर्णालि इव गमिन् मृततः ॥

विचक्षत्य च तदा सुविशालम् । कोमलाक्षं किरणा विजसन्ति ॥१॥

शीतलरश्मिद्वयं दृष्ट्वाभ्यः । रत्नमालि इव गमिन् सुजायः ॥

विचक्षत्य च तदा सुविशालम् । शीतलाक्षं किरणा विजसन्ति ॥२॥

दिव्यं प्रकाशितं मृदुत्वात् रात्रौ च चन्द्रमाः ।

चण्डः प्रकाशः मृदुत्वं मीनद्वयद्वयं सर्वदा ॥३॥

Lesson : V.

Class : Std. III.

Time : 40 Minutes.

Aim :—To lead the pupils to understand a story,

e.g., अजयि शशिपत्नीम् ।

Aids :—A picture of a bower of grapes ; a paper-

cutting of a fox ; coloured chalk, etc.

Introduction :—[The teacher pins the cutting of

the fox on the black-board and says ; एतः शशिः । अजय-

प्राप्तानि द्राक्षाफलानि शृगालेन तदा । (न हि — न हि) अखिलं वाक्यं कथयत — शृगालः द्राक्षाफलानि न प्राप्नोति । (अनुवदत इदं वाक्यं सर्वे । तदा किं भवति शृगालस्य (सः श्रान्तः — खिन्नः भवति ।) अनन्तरं किं करोति सः । (अन्यत्र गच्छति) किं वदन् सः अन्यत्र गच्छति । अम्लानि खलु एतानि द्राक्षाफलानि । यदा किञ्चित् वस्तु दुर्लभम् अप्राप्यं वा अस्ति तदा तद् दोषयुक्तम् अस्ति इति मन्यन्ते ।

C. Reading or Retelling :—T. to read the story with proper pauses and intonation, and the pupils follow him. Or T. asks each pupil to give one sentence to build up the story. Thus T. elicits sentences in proper sequence and recapitulates the whole story. Then a few pupils or a bright pupil by himself should try to retell the story. T. to help them. Individual reading of the story may be taken at some other time while revising it.

Application :—T. to set some exercise in sentence formation—using new words, gap-filling or putting the sentences in the right order to make up the story out of a jumbled group of sentences, etc.

Assignment :—T. asks the class to read the story at home six times.

Notes of a revision lesson : First step—Pupils' reading (i) simultaneous and (ii) individual. Second step—questioning in detail by the teacher. Bright pupils may also be encouraged to put questions to the class. (iii) Testing pupils' thorough understanding. Mother-tongue to be used to remove vagueness and doubts if any. (iv) Dramatisation—T. to act the story first and then to encourage the pupils. Proper gestures to

be made. Modulation of voice essential. T. to guide them properly and sympathetically.

गद्यम्

[कश्चन कुमारः शम्भुर्कं गच्छति । एकस्मिन् उद्यते स्थाने
शिक्षाफलपत्रः दीक्षायते । कुमारः इत्येतत् श्रमति वदति च ।]

अतीव क्षीवतः अहम् । इत्येतत् श्रमति वने । परं न शक्तः
क्रिचदपि बाधम् । किं करोमि । इव गच्छामि । हो कष्टम् । धैर्यम्
अतीव पीडितः अहम् । - हेन शोः । किमेतद् । अयं एषा खलु शिखारोमा ।
अदो परम् मे भाग्यम् । अदो सुखं भविष्यति एतानि पश्यति कञ्चित् ।
गतिं प्राप्नुमि एवं करोमि । (परिश्रमपराध्यां तिष्ठति) - अतः, उद्यताति
कञ्चित् वदन्ति । वदति उत्तराति (उत्तराति) - अतः, कथं अयुनाति न
प्राप्तम् एकस्मिन् कष्टम् । पुनः उत्तराति । - (वारंवारम् उत्तराति) । हो
कष्टम् । शान्तः अहम् अयम् । भवतु । अन्यत्र गच्छामि । अन्तर्निष्ठं वदन्ति
एतानि कञ्चित् । न गतिं भविष्यति इच्छामि ।

Lesson: VI Class: Std. IV. Time: 35 Minutes.
Aim:—To introduce the first conjugation in the present tense. (प्रेतप्रेत)

Observation:—T. to present the following sentences:
१. श्रिगणेशम् अहं गच्छामि । २. श्रिगणेशं वदं गच्छामि । ३. श्रिगणेशं वदं
गच्छामि । ४. श्रिगणेशम् अहं वदः गच्छामि । ५. वदः श्रिगणेशं गच्छामि ।
६. श्रिगणेशम् अहं गच्छामि । ७. वदं श्रिगणेशं गच्छामि । ८. श्रिगणेशम्
नञ् । etc. to see that the pupils have understood the meaning. He then asks them to note the forms of
नञ् underlined. With their help he prepares the following table.

Tabulation & Classification :—

	एकवचन	द्विवचन	बहुवचन	
प्रथम पुरुष	नमामि	नमावः	नमामः	मि वस् मस्
द्वितीय पुरुष	नमसि	नमथः	नमथ	सि यस् थ
तृतीय पुरुष	नमति	नमतः	नमन्ति	ति तस् अन्ति

With reference to the sentences the pupils should be able to say where in the table a particular form is to be written. The rest should be given by the teacher at once. Classification and derivation of forms may be attempted on the B. B. in a systematic manner.

(अ) नमसि - नम् + अ + सि । (आ) नमामि - नम् + अ(आ) + मि ।
 नमति - नम् + अ + ति । नमावः - नम् + अ(आ) + वस् ।
 नमथः - नम् + अ + थस् । नमामः - नम् + अ(आ) + मस् ।
 नमथ - नम् + अ + थ । (इ) नमन्ति - नम् + (अ) + अन्ति ।
 नमतः - नम् + अ + तस् ।

Rules :—

This classification will lead to the discussion of rules.

Result :— i. Sign of the conjugation :—‘अ’.

ii. ‘अ’ becomes ‘आ’ when followed by terminations beginning with ‘म्’ and ‘व्’.

iii. ‘अ’ is dropped before a termination beginning with a vowel.

iv. The final ‘स्’ of the terminations is changed to ‘विसर्ग’.

Thus :—

Root + Conjugational sign + Termination = The desired form.

After this discussion a good deal of simultaneous

and individual repetition is necessary, while repeating the pupils say the forms along with the subject. For instance, *अहं* *मार्ति* । *अपि* *मपि* । *यं* *मपि* । *तं* *मपि* । *युवं* *मपि* । *युवं* *मपि* । *यः* *मपि* । *यः* *मपि* । *यः* *मपि* ।

Application:—Other roots like *अहं*, *मपि*, *यं*, *तं*, *युवं*, *यः*, etc. to be similarly conjugated.

(Others involving *यु* to be taken next time.)

Assignment:—The teacher asks them to write the forms of a few roots in the table at home and to learn them by heart.

Lesson : VII. Class : Std. IV. Time : 40 Minutes.

Aim:—To enable the pupils to understand how prefixes change the meaning of the root (उपसर्ग धातु)

Observation:—The teacher to present the following passage for observation and study :—

धातुः प्रतिदिनं पठयति गच्छति । तत्र न आवापिनं उपगच्छति ।
 नाम्ने उपगच्छति च । यदा अस्यातः पठयति नाम्ने तदा
 मुखायाम् । तं प्रत्ययगच्छति । सायक्यात् धातुः गच्छति गच्छति
 कोट्यात् प्रत्ययगच्छति च । तत्र न व्यापयाम् मुखायाम् उपगच्छति ।
 कोट्यात् प्रत्यय गच्छति तदा गच्छति । तत्र न गच्छति । कोट्यात्
 धातुः प्रत्ययः गच्छति । अन्तरं न कोट्यात् प्रत्ययः । गच्छति ।
 उवाच वदत । तत्र वदतः वदतः रीतिः । धातुः वदतः रीतिः ।
 The teacher to ask the pupils to translate it in the mother-tongue to see that they have grasped the change in the meaning.

Tabulation & Classification:—The teacher to have a black-board analysis as follows:—

गम् (गच्छ्) to go	निम् (निर्) + गम्—to go out
उप + गम् „ to go near	प्रत्या + गम्—to go back
अधि + गम् „ to obtain	अनु + गम्—to go after
आ + गम् „ to come	सम् + गम्—to join
प्रत्युद् + गम् „ to go forth	वि + रम्—to stop
to meet	आ + ह्—to ascend.

Other examples:—१. पवनः गुणगन्धं हरति । २. स्तेनः धनम् अपहरति । ३. सैनिकः स्तेनं प्रहरति । ४. बालः उद्याने विहरति । ५. माधुः दुर्जनं परिहरति । ६. नृपः शत्रून् संहरति ।

As before T. to bring out the difference in meaning due to उपसर्ग. He should ask them to note down the meanings: *e.g.*, ह्—to carry; अप + ह्—to rob; प्र + ह्—to strike; परि + ह्—to avoid; वि + ह्—to play; सं + ह्—to destroy. Examples to show that the prepositions change the 'पद' of the root along with its meaning, *e.g.*, रामः रावणं जयति । रामः रावणं विजयते—पराजयते । So also सं + गम् and वि + रम् as shown in the above passage.

Exceptions to show that the उपसर्ग brings no change: *e.g.*, १. बालः गृहं विशति—प्रविशति । २. नृपः याचकाय धनं यच्छति—प्रयच्छति ।

Generalisation:—Prepositions (i) change the meaning of the root completely; (ii) change the meaning as also the 'पद'; (iii) do not change the meaning and the 'पद'; (iv) enhance the original meaning.

Application:—Fill in the blanks with appropriate forms:—

1. कृषीवलः वलीवर्तनं हेरति । सः तान् दण्डकृतम्... (हे)
2. किन्तु कारणं विना सः गच्छन्... (हे)
3. सः कृद्वर्तिवत् वज्रगम्... (हे)
4. छायाः पठशालायां शान्तिं... (गम्) 4. कृत्वाः कंसं... (वि)
5. ययान् यग्रीरया ययान् च... (गम्)
The teacher will do well to prepare charts with pictures to illustrate that prepositions change the meaning of roots.

Lesson: VIII. Class: Std. IV. Time: 40 Minutes.
Aim:—To teach the case-forms of feminine nouns ending in अ—their use and recognition.

Aids:—A passage containing a few forms of माला, coloured chalk, etc.
Preparation:—Pupils to read the following passage silently, with particular attention to the various forms of the word—

माला

एषा मम माला । एते हे माले । एतः लिखः मालः । अहम् एषां मालं वामदेहे वारयामि । अयुता अहे हे माले वशिष्ठदेहे वारयामि । अहे मालया वामदेहे अययामि । अनेकानिः मालानिः यतः देवं पूजयन्ति । मालिखं मालाकारः पुण्यवसानं जलं लिखति । एतासु मालासु अर्पितं कुर्वन्मिति श्रुतिः । अहो मालानां शीतलम् । हे माले, वस्यन्तु मीनानि श्रीमन्मन्त्र-कण्ठे । हे मालाः, रमणीयं वल्लं युष्माकं शीतलम् ।

T. to put a few questions on the passage, to see that the pupils have understood that the different forms of माला give different meanings in different context. It necessary T. to carry on discussion in the mother-tongue.

Statement of Aim :—अभुना वयं मान्दा—मदस्य अस्मिन्
रूपाणि पठामः ।

Tabulation (वर्गीकरणम्) :—T. to prepare 'on
B. B. the following table and to call on the pupils
to pick up the forms from the passage and put them
in the proper place with reference to their meaning.

विभक्तिः	एकवचनम्	द्विवचनम्	बहुवचनम्
प्रथमा	माला	माले	मालाः
द्वितीया	मालाम्	माले	
तृतीया	मालया		मालाभिः
चतुर्थी	मालायै		
पंचमी			
षष्ठी			मालानाम्
सप्तमी			मालानु
संबोधनम्	माले		मालाः

The remaining forms (which are not in the passage)
should be at once supplied by the teacher. [It is
necessary that the passage should contain all the forms.
While tabulating, the teacher should either put his finger
at a place in the table saying ' किं रूपम् अत्र लेखितम्
or put his finger at a form saying ' कुत्र लेखनीयम् इदं रूपम्
or should try both the ways to introduce variety.

Repetition (simultaneous and individual) :—T.
read the table twice in a clear voice with the *ma*
वाकारान्तः स्त्रीलिङ्गो मालाशब्दः । The class says it :
the teacher. Individual pupils may be asked to
one case each. So that many pupils will get a chance

to say the forms. Similar words like गाल, बाल, पूरा, सीमा, माया, जल, etc. may now be selected for declension.

Application:—(वायुवृत्तम्) १. गालाकारः पृथ्वीः—(गाल) करोति । २. श्रीगणेशाय—(पूजा) कुर्वन्ति बालाः । ३. कुमारः—(पाठशाला) विद्यार्जनं कुर्वन्ति । ४. अनेन प्रकारेण संस्कृत—(माया) गानं लभामहे । etc.

Assignment:—T. to ask them to learn by heart the forms of गाल and to write the forms of say गाल or बाल at home.

[Other feminine nouns ending in अ but with conjunct consonants and three and four syllables, e.g., विद्या, माया, व्यक्त्या, गार्धिका, शक्ति, कर्मल, वसुधा etc. should be taken at some other time in proper gradation.

Lesson: IX. Class: Std. IV. Time: 40 Minutes.

Aim:—The introduction of the Imperfect Tense.

[The class has heard a few stories like अस्मिन् विद्याशालायां in the present tense. With the help of one of these stories, the use of the imperfect tense can be shown. The teacher can elicit from the pupils the tense in which stories are generally told, that is to say, the past or the imperfect tense. A story in the present tense rather appears to be artificial as it refers to something happened in the past. The teacher should ask them to recollect or read that story, viz., अस्मिन् विद्याशालायां in order to distinguish it from the story in the past tense they are going to study.]

Aid:—The story in the present tense written on the B. B.

Presentation:—A. Story-telling (कथा-कथनम्):—कश्चित् शृगालः वने अवसत् । एकस्मिन् दिने क्षुधितः सः इतस्ततः अभ्रमत् खाद्यं प्राप्तुं च अयतत् । चिरेण सः कमपि द्राक्षामण्डपम् अपश्यत् । अवदत् च अहो परमं मे भाग्यम् । मधुरम् एतद् भोजनम् प्राप्तम् । सुपक्वानि खलु एतानि द्राक्षा-फलानि दृश्यन्ते । एतानि अधुना पर्याप्तं भक्षयामि इति । द्राक्षामण्डपः उन्नतः द्राक्षालता च विस्तृता आसीत् । बहवः द्राक्षाफलपूगाः स्थाने स्थाने अलम्बन्त । तान् लब्धुं शृगालः मुखम् उन्नतम् अकरोत् । तथापि न प्राप्नोत् तान् । ततः सः उदपतत् आवेगेन बहुवारम् । तथापि न प्राप्नोत् एकमपि द्राक्षा-फलम् । तेन अतीव श्रान्तः शृगालः भूमौ उपाविशत् । निराशया च खिन्नम् अभवत् तस्य वदनम् । पश्चात् सः उदतिष्ठत् । अन्यत्र अगच्छत् । अवदत् च अम्लानि खलु एतानि द्राक्षाफलानि । न तानि भक्षयितुम् इच्छामि इति । अहो उत्साहः विनोदः च शृगालस्य । If necessary the story may be told again laying stress on the new verbs.

B. Substituting the new verbs in the story :—[T. to elicit that a change in the tense means a change in the verb chiefly, everything else remaining unchanged. He presents the new verbs on the B. B. written in a different order and then he leads the class to put them in proper places.]

अवदत्	उदपतत्	अगच्छत्	उपाविशत्
अभ्रमत्	अभवत्	अकरोत्	अयतत्
प्राप्नोत्	अपश्यत्	उदतिष्ठत्	
अवसत्	आसीत्	अलम्बन्त	

As the new verbs are picked up by the class T. to give simultaneous and individual repetition. Such phonetic drill is quite essential.

C. Reading :—The teacher reads the story unit by unit and the pupils read it after him in chorus.

D. Recapitulation:—The teacher puts a few questions in the past tense on the story.

[The other stories done in the present tense should be similarly treated, the past tense being freely used.] In a subsequent lesson the pupils should be asked to observe and compare the forms of the same root in the present and the imperfect tense; e.g., पठति-अपठत । पठति-अपठत । Thus the teacher should lead them on to this generalisation:—

A form of the imperfect tense

=Augment(a) + Root + Conjugational sign + Termination. Repetition should be done after preparing the table on the B. B.; e.g.

पठ (१ प. प.)

(पठत) अपठत (अपठत) अपठत

(पठ) अपठ (पठ) अपठ

(पठ) अपठ (पठ) अपठ

The same procedure should be followed with regard to the 4th, 6th, 10th conjugations and also with Atmanepada. From time to time terminations may be pointed out. But emphasis should be laid on the readymade forms.

In the case of the roots taking prefixes, analysis should be done on the B. B. as follows.—

अपठ + अ + पठ + अ + पठ = अपठपठ ।

अपठ + अ + पठ + अ + पठ = अपठपठ ।

अपठ + अ + पठ + अ + पठ = अपठपठ ।

Application exercises in the use of the roots like अपठ + अ + पठ + अ + पठ + अ + पठ, etc. should

be given. The change in the case of roots beginning with a vowel, *viz.* इप्, ईक्ष्, अद्, etc. should be pointed out. (अ becoming आ, and the sandhi of this आ with the following vowel being the Vriddhi of that vowel.) The imperfect tense of अस् (२ प. प.); कृ (८ प. प.); प्र + आप् (५ प. प.); as also of श्रु (५ प. प.); ज्ञा (१ प. प.); ग्रह् (१ प. प.) should be generally taught because of the utility and frequency of these roots, though they belong to the second group and as such will be done in detail later on.

Lesson: X.

Class: Std. IV.

Time: 40 Minutes.

Aim:—To increase the vocabulary of the pupils and their power of understanding the language. To read a prose lesson, *viz.*,

भागीरथी

अहो पावनी भगवती भागीरथी । पुण्यं गङ्गायाः दर्शनम् नाम-
स्मरणमपि । किं पुनः अस्याः निर्मले जले स्नानम् । हिमालयाद् गङ्गानदी
प्रभवति । तदुद्गमस्थानमाच्छादितं सर्वतः हिमेन । प्रथमं पश्चिमां दिशं
प्रति सा किञ्चिदन्तरं वहति । तत्र तस्याः प्रवाहः अल्पः विद्यते । अनन्तरं
दक्षिणां दिशमुद्दिश्य सा महता वेगेन अवतरति हिमालयात् । तत्र शुभ्रेभ्यः
प्रस्तरेभ्यः तस्याः जलौघः पतति अधः शुभ्रेषु प्रस्तरेषु । एतादृशाः बहवः
प्रपाताः तत्र दृश्यन्ते । बहुरमणीयाः ते क्षिपन्ति जलस्य तुषारानितस्ततः
कुर्वन्ति च महान्तं रवम् ।

अग्रे पूर्वां दिशं प्रति परिवर्तते गङ्गायाः प्रवाहः । तत्र समभूमिं सा
प्राप्नोति बहूनि अन्यानि स्रोतांसि च तया संलग्च्छन्ते । तस्मिन् स्थले
गङ्गायाः पात्रमायतं भवति । जनाः तस्याः जलं कुल्याभिः क्षेत्राणि नयन्ति ।
अनेन प्रकारेण उभयतः प्रदेशान् सा समृद्धान् करोति सस्यादिभिः । ग्रीष्म-
काले अपि जलेन पूर्णमस्ति गङ्गायाः पात्रम् । वाराणसी प्रयागः कान्य-
कुब्जमित्यादीनि समृद्धानि नगराणि अस्याः नद्याः तीरे वर्तन्ते । पवित्राणि

Introduction:—I. to have a discussion on भणीये
with the help of a sketch and questions ; e.g., कस्मात् प्रभवति
गङ्गा नदी । किं वर्तते अस्याः उद्गमस्थानं । कानि अन्यानि गङ्गायाः
नामानि । का प्रसिद्धा नदी गङ्गायाः सङ्गच्छते । कीदृशः गङ्गाजलस्य
वर्णः । कीदृशः यमुनाजलस्य वर्णः । कानि नगराणि तस्याः तीरेषु वर्तन्ते ।
कः देवः गङ्गां मत्तके वदति । etc.

unit with proper accent and intonation. He may read again dissolving sandhis. (ii) **संकाशनामः**—T. to ask the pupils to read the unit silently. He may give them an objective for silent reading, e.g., **कीदृशं गच्छामासः पश्यत्वा** । If required, the objective should be written on the B. B. (iii) **प्रश्नाः**—T. to ask the following questions and to get good answers repeated from the

(युद्ध) कस्मात् । (तस्मात् पौत्राणां प्राप्तिर्वा - अस्याः । तस्य तु तत् स्त्री
 प्राप्तिर्वाच्यं करोति अथवा तस्मात् या तत् तस्य प्राप्तिर्वाच्यं
 लोककल्याणं) कस्मात् पर्वतात् वा प्रवर्ति । (विमलपारं) वा पर्वतं
 अस्याः उद्गमस्थानं । (हिमं - तस्य तत् पर्वतं पर्वतं) वा हिमं पर्वतं

॥ अथ वक्षते ॥ (पञ्चमः) कश्चित् प्रजापतिः प्रजापतिः ॥ (अथ)
 वतः कश्चित् प्रजापतिः प्रजापतिः ॥ (अथ) प्रजापतिः ॥ (अथ)
 कश्चित् प्रजापतिः प्रजापतिः ॥ (अथ) प्रजापतिः ॥ (अथ)
 - ॥ अथ प्रजापतिः प्रजापतिः ॥ (अथ) प्रजापतिः ॥ (अथ)

धवलासु शिलासु) यदा तस्याः प्रवाहः प्रस्तरेभ्यः प्रस्तरेषु निपतति तदा तस्याः जलीधे - प्रवाहे - किं दृश्यते । (प्रपाताः—A picture of a water-fall or its sketch on the B. B. should be used.) किं क्षिपन्ति प्रपाताः । (जलतुपारान्) कीदृशं ध्वनिं शब्दं वा ते कुर्वन्ति । (महान्तम् शब्दं - ध्वनिं - ध्वनिः इत्यर्थे क शब्दः अत्र युज्यते रवः) प्रपाताः जलतुपारान् कथं क्षिपन्ति । (इतस्ततः सर्वत्र - सर्वतः एव) कीदृशाः प्रपाताः दृश्यन्ते । (बहुरमणीयाः - अतीव मनोहराः वा.)

To bring out the force in अहो पावनी....भागीरथी। किं पुनः अस्या.... स्नानं etc. the mother-tongue should be freely used.

The second unit also is to be treated similarly. After the oral reading by the teacher and the silent reading by the class the teacher puts questions as before; e.g., कुत्र परिवर्तते गङ्गायाः प्रवाहः । कुत्र सङ्गच्छन्ते तया अन्यानि स्रोतांसि । तस्मिन् स्थले गङ्गायाः पात्रं कीदृशं भवति । जनाः तस्याः जलं कथं नयन्ति क्षेत्राणि । कः परिणामः जायते । कस्मात् कारणात् ग्रीष्मकाले गङ्गायाः पात्रं जलेन पूर्णम् अस्ति । कानि नगराणि तस्याः तीरेषु वर्तन्ते । कीदृशं जलं यमुनायाः गङ्गायाः च । यदा एते जले सम्मिलतः तदा कथं दृश्यते सः सङ्गमः ।

(iv) आदर्शवाचनम्:—After questions and answers and model reading T. to ask a few pupils to read orally both the units.

Application:—Exercises in सन्धि-वियोजनम् may be set, e.g., किञ्चिदन्तरं सा तस्मात्पर्वताद्वहति । दक्षिणां दिशमुद्दिश्य गङ्गा हिमालयादवतरति । etc.

Lesson: XI.

Class: Std. IV.

Aim:—to teach the use of adjectives.

Observation:—T. to present the following passages for silent reading and critical study.

अयं गच्छाम्यनयोः सख्यम् । एतद् सख्यं जनान् आनन्दयति । उपरि नीलवर्णः आकाशः । अयः निखः प्रवाहोः मध्यदेशे दृश्यते । निखः विधातोः उपाने वृक्षाः रोदिति । नेपु खगाः कूर्वाणि । वृक्षाणां पर्णानि पुष्पाणि एतद् नेपा विद्यानित्स्वल्म्यं । पुष्पाणि गृहीत्वा प्रमदः मालाः रचयन्ति । गोमिश्रं परमेश्वरं पूजयन्ति ।	अयं गच्छाम्यनयोः सख्यम् । एतद् सख्यं जनान् आनन्दयति । उपरि नीलवर्णः आकाशः । अयः निखः प्रवाहोः मध्यदेशे दृश्यते । निखः विधातोः उपाने वृक्षाः रोदिति । नेपु खगाः कूर्वाणि । वृक्षाणां पर्णानि पुष्पाणि एतद् नेपा विद्यानित्स्वल्म्यं । पुष्पाणि गृहीत्वा प्रमदः मालाः रचयन्ति । गोमिश्रं परमेश्वरं पूजयन्ति ।
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[T. to put skilful questions on the two passages and to elicit that the second passage is more effective as it contains appropriate adjectives to qualify the nouns. The adjectives should then be underlined by the pupils and tabulated as under.]

Tabulation:—(on the B. B.)

विशेषणम्	विशेषितव्यवर्तनम्	विशेष्यम्	विशेषितव्यवर्तनम्
प्राच्यः	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,	सख्यम्	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,
रक्ष्यम्	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,	पुष्पानि	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,
वृक्षवर्णानि	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,	पुष्पानि	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,
महिषयुक्ताः	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,	प्रमदः	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,
दशपुत्रम्	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,	पुष्पानि	गु., पु., म., मृ., दि., स्त्री., दि., स्त्री.,

Generalisation: नियमः—विशेष्यस्य यानि विभक्तिलिङ्गवचनानि
तान्येव विभक्तिलिङ्गवचनानि विशेषणस्य ।

Application:—Fill in the gaps by proper adjectives
given in the brackets—(मधुर, रम्य, कोमल, गीतल, रमणीय, वदु,
विविध)

१. — छायायां सुप्तमनुभवन्ति पान्थाः ।

२. — मुरलीरवः ।

३. — कविभिर्वर्णितं मुरलीवादनम् ।

४. — चन्द्रिकायां जनाः विहरन्ति ।

५. — मयूरः प्रतिदिनं — फलानि बीजानि च भक्षयति । तस्य —
रूपं दृष्ट्वा — कुमाराः मोदन्ते ।

Oral drill—The class should be given some oral
drill—chorus and individual—to learn the case forms
of the adjectives.

[Similar lessons should be planned to fix the use
of all sorts of adjectives, and also participles used as
adjectives. The use of adverbs can be taught and fixed
in like manner in a series of lessons.]

Lesson : XII.

Class : Std. IV.

Aim :—To increase the vocabulary of the pupils
and their power of expression : (चित्रवर्णनम्—गजः)

Aids :—A picture of an elephant.

By way of introduction the teacher asks (चित्रं
दर्शयित्वा) कः अयं पशुः ? कुत्र सः वसति ? किं सः भक्षयति ? Then
he states वयम् अद्य आलेख्यस्य साहाय्येन गजं वर्णयामः ।

Discussion by questions and answers :—[T. to
introduce new words with the help of the picture
and write them systematically on the B. B.] गजः कुत्र

वर्तते ? (वने-तस्मात् सः वन्यः पशुः) कीदृशः तस्य आकारः ? (स्थूलः
गजस्य चकारः पादः स्तम्भवत् स्थूलः पीवरः वा वर्तते । कीदृशी तस्य
कर्णः ? (विशालः) किन्तु गजस्य नेत्रे लघुनी स्तः । अक्षस्य घेनीः च
लाङ्गूलं दीर्घम् । कीदृशं गजस्य लाङ्गूलम् ? (देहस्य) पश्यत इयं गजस्य
शुण्डा । अग्रेण शुण्डया सः स्पर्शति जलं पिवति च । कथं उद्धतिं सः
वृणोति पण्डितं च ? (शुण्डयाः अग्रं) अतः शुण्डा गजस्य करः हेतुः वा
इति उच्यते । तस्मात् 'करी, हेतो, द्विपः' इति अस्य अग्राणि नामानि ।
दर्शयत अस्य रदी (दन्ती) । कीदृशी ती-कीदृशः तयोः वर्णः ? (कठिनो
—देवतः) गजस्य मुखेन शी रदी अग्रतः वर्तते । अतः 'द्विरदः' इति अपर-
मस्य नाम प्रसिद्धम् । etc.

Recapitulation—T. to write गजवर्णनम् on the B. B. with the help of the pupils. He may suggest good idioms and expressions himself at times.

गजः

गजः अतीव वृद्धः स्थूलः च वर्तते । न कीदृषि अन्यः पशुः एतल-
दंशः स्थूलः । सः वने वर्तते वृणोति पण्डितं च भक्षयति । तस्य चकारः
पादः स्तम्भवत् दीर्घम् । लाङ्गूलं तु देहस्य केशं च । तस्य कर्णो विशालो
परं नेत्रे लघुनी स्तः । पुरतः मूढोऽप्यवत् लम्बते शुण्डा । सा एव तस्य
गोष्ठिका । शुण्डया गजः स्पर्शति आदरति च जलम् । शुण्डयाः अग्रं
सः वृणोति पण्डितं च उद्धतिं प्रवेदयति च मूढं । अतः गजग गजस्य
करः हेतुः वा इति उच्यते । तस्मात् 'करी हेतो द्विपः' इति अस्य
अग्राणि नामानि प्रसिद्धानि । गजस्य मुखेन शी रदी अग्रतः वर्तते । अतः
'द्विरदः' इति अपरमस्य नाम प्रसिद्धम् । रदः देवतः कठिनः च वर्तते ।
तस्य कीदृः वृत्रिणा । गजस्य वर्णः द्युमः । सर्वं पशुं सः भक्षयति
पशुः भक्षयति च भवति ।

Reading:—A few pupils read the गजवर्णनम् from the B. B. or from their note-books.

Lesson : XIII.

Class : IV.

Aim :—To teach a few सुभाषितः—(सज्जनप्रशंसा)

पिबन्ति नद्यः स्वयमेव नाम्भः

स्वयं न खादन्ति फलानि वृक्षाः ।

नादन्ति सस्यं खलु वारिवाहाः

परोपकाराय सतां विभूतयः ॥ १ ॥

स्वभावं नैव मुञ्चन्ति सन्तः संसर्गतोऽज्ञानम् ।

न त्यजन्ति कृतं मञ्जु काकसम्पकतः पिकाः ॥ २ ॥

अद्यापि नोज्झति हरः किल कालकूटं

कूर्मो विभति धरणीं खलु पृष्ठभागे ।

अम्भोनिधिर्वहति दुस्तरवाड्वाग्नि-

मङ्गलीकृतं मुकृतिनः परिपालयन्ति ॥ ३ ॥

Introduction:—T. to have a talk in the mother-tongue on सुभाषित, its meaning and importance. He may quote a few examples of सुभाषितः from the mother-tongue possibly bearing on सज्जनप्रशंसा, which will be a good start for the lesson. Incidentally he may introduce other words for a सज्जन, e.g., साधु, सत्, मुकृतिन्, etc.; the introduction should naturally lead him to state संस्कृतभाषायां सज्जनान् उद्दिश्य बहवः श्लोकाः वर्तन्ते । तेषाम् वयं त्रीन् श्लोकान् पठामः ।

Presentation:—(i) Reading:—T. recite or to read the whole unit twice in a clear and sweet and rhythmic voice.
(ii) Discussion and explanation :—प्रथमः श्लोकः । अम्भः (अम्भस्) नाम जलम् वारि वा । नद्यः किं न कुर्वन्ति ? (स्वयमेव जलं न पिबन्ति) के पिबन्ति नदीनां जलम् ? (जनाः—प्राणिनः—विहगाः । etc.) अतः परोपकाराय वहन्ति नद्यः । किं वर्तते वृक्षेषु ? (पर्णानि फलानि च) जनाः प्राणिनः वा वृक्षाणां फलानि भक्षयन्ति पर्णच्छायासु सर्वे विश्राम्यन्ति । एवं वृक्षाः किं न कुर्वन्ति ? (स्वयं न खादन्ति फलानि)

अथ तृतीयः श्लोकः—वयं चरणं सज्जनानां कः गणः वयं ?
 (सुक्तिवतः नाम सज्जनः सन्तः वा स्वीकृतं कथं न स्यति ? किं पति-
 पालयति ? सुक्तिनाम् एतद् वक्ष्यते कविः उदाहरणं विप्रदा-कृतम् ।
 अथ तृतीयः प्रथमम् उदाहरणम् । वाचयत प्रथमं चरणम् । वयं चरणं न
 नामासि । (विप्रः, इतः, विलम्बः, मदीयः, etc.) किं चरणं न
 विलम्बः इति गणः ? (उदाहरणम्) अत्रापि इतः विप्रः
 न स्याति । किं चरणं ? (उदाहरणम्) अत्रापि इतः विप्रः

मृदुनाथं न हि कुमुदामि वाचयति ॥

आमोदं कुमुदम् मृदु वत्
 साधुना न हि विलम्बमात्रं विलम्बम् ।
 विलम्बमात्रं भवति हि साधुना विलम्बम्

पुनः । अथः श्लोकः एवम् सज्जनवशात् वक्ष्यति ।

सुचरितं वा । अतः काकसप्तकस्य (सज्जनस्य) न कोऽपि परिणामः दृश्यते
 वरुणं वा हि वे आत्मनः मयूरं शब्दं (मज्ज्यं वत् वा) न कदापि स्याति
 (मयूरः) कीदृशः काकस्य ? (ककः) यदि एकः काकाणां सप्तिकस्य
 उदाहरणं स्पष्टीकरोति । कीदृशः रतः नाम शब्दः दत्तः वा एकस्य ?
 विलम्बमात्रं न कोऽपि परिणामः जायते सज्जनानाम् । एवं अथ कविः
 (स्वभावम्) कदा ? यदि वे असन्त नाम दुर्जनानां सप्तिकस्य वरुणं
 वक्ष्यते वक्ष्यति । साधुः, सन्तः, सज्जनः वा किं न स्यति ?
 अथ तृतीयः श्लोकः पठामः । प्रथमं चरणं कविः सज्जनानां किमपि

कः मृदुविवारः अस्मिन् श्लोकं ? कानि उदाहरणानि वक्ष्यामि ? etc.
 परंपराकारा एव वरुणं । अतः परंपराकारा सन्तः विप्रतयः इत्येव उच्यते ।
 वरुणं । एवं सन्तः नाम सज्जनानां मादिरस्यम् ऐक्यं सति वा अन्यथा
 न जायते—न अदन्तं नाम न भवति । अतः परंपराकारा भवाः
 (जलं वरुणं, तस्मात् वक्ष्यामः रोहितं सत्यं वरुणं च । किन्तु भवाः सत्यं
 ये वारि जलं वा. वरुणं वे वारिवादाः । वारिवादाः किं कुर्वन्ति ?
 वाचयत तृतीयं चरणम् । भवाः इत्यर्थः कः शब्दं युज्यते । वारिवादाः—
 अतः परंपराकारा फलितं वक्ष्यामः । तृतीयं भवाः किं कुर्वन्ति तद् पश्यामः ।

After discussion the teacher should lead the pupils to deduce that the (i) meaning remains the same though the construction changes. (ii) In the former sentence

श्रीगुरुः पूज्यः सर्वं शक्तिं नमः शिवाय ।

[illegible]

॥ श्रीगणेशाय नमः ॥

॥ ॐ नमो भगवते वासुदेवाय ॥ ॐ नमो भगवते वासुदेवाय ॥

॥ ॐ नमो भगवते वासुदेवाय ॥

२. रामः भगवान् अयम् । अन्तरः सः वरुणः अयम् ।

॥ वाचं धेनुमुपासीत ॥

४. बालाः पाठान् पठन्ति । अनन्तरं ते क्रीडास्वाद्य क्रीडन्ति ।

and critical study.

T. to present the following sentences for observation

[५५५५५ ५५५५—५५५५]

(or spurs) .

Aim:—To teach the indeclinable past participles

Lesson XV.

CLASS : STD IV.

cation exercises.

After discussion T. to explain the use of the in-
 finitive and its other alternatives and to give appli-

१ " " इयदादना " }
 २ " " इयदादना " }
 ३ यत्नः इयदादना इयदादना }

३. धनिकाः दानान् आदिष्वपि । स्वयदानं नेषां हिः ।

1 " " ክብር " }
 1 " " ክብር " }
 1 ወይን ወይን ወይን ወይን }

२. तपसः परित्यज्य । कर्त्तव्यं । श्रवणमनसः ।

two actions by the same subject are shown by two verbs while in the latter the verb is used for the first (or second) action while the gerund is used for the previous action. (iii) The gerund can be used with any tense or mood. (iv) If in one sentence more than one action is done by the subject, the last action is to be shown by a verb while all other previous actions can be shown by gerunds. (v) The gerund cannot be used when the two actions are simultaneous or done by different persons. [The formation of the gerund is to be clearly discussed.]

Application :—Fill in the gaps by using appropriate gerunds.

१. कर्णो (वा) क्षीरं गमति गच्छं दुग्धमाह्वयम् ।
२. पाठशालां (गन्) रामः पाठान् पठति ।
३. लंकां (दह्) मारुतिः रामं प्रत्यागच्छत् ।
४. वातां (कृष्) दूतः ग्रामान्तरं गच्छति ।
५. मयूरो ब्रह्मं पिल्लितं (कृ) नृत्यति ।
६. संसारं (त्यज्) गौतमः अस्थं गतः ।

[Later the teacher should introduce step by step other varieties of gerunds formed by adding *य* and *त्य* to the roots with prefixes; e.g., आ + नी = आनीय, अनु + भू = अनुभूय, आ + दा = आदाय, वि + लो = विलीय, वि + क्षा = विक्षाप्य, प्र + विश् = प्रविश्य, etc. अनु + कृ = अनुकृत्य, प्रति + धृ = प्रतिभृत्य, परा + जि = पराजित्य, अधि + इ = अधीत्य, निस् + चि = निश्चित्य, अनु + सू = अनुसृत्य. (*य* is changed to *त्य* when the root ends in a short vowel.)

Application exercises should be profusely given, e.g., १. सर्वः वैश्वम् (आ + वृद्ध्) कोटरे (प्र + विद्) छायाविकान् (भृष्ट) च वैश्वमूर्त्तं प्रति-निवर्त्तते । २. सर्वकामान् (प्रति + लब्ध्) भावकं शब्दां वृत्त । etc. ३. Other peculiarities, viz., वि + वृत् = विवृत्, वि + वृत् = विवृत्, वि + वृत् = विवृत्, etc. should be pointed out at the right stage.]

Lesson : XVI.

Class : Std. IV.

Aim :—To teach the passive construction.

T. to present two groups of sentences for observation and critical study.

ACTIVE (कर्त्तरि) PASSIVE (कर्माणि)

१. बालः श्रीविष्णुं पूजयति । बालेन श्रीविष्णुः पूज्यते ।
२. आचार्याः पाठं लिखन्ति । आचार्यैः पाठः लिख्यते ।
३. छात्राः काव्यानि पठन्ति । छात्रैः काव्यानि पठ्यन्ते ।
४. बालकौ द्वेषां वन्दते । बालकेन द्वेषा वन्द्यते ।
५. छात्राः शानं ज्ञयन्ते । छात्रैः शानं ज्ञयते ।

By discussion the teacher leads the pupils to understand that there is no change in the meaning ; but the construction is different. He should ask them to note the change in the subject, the object and the verb.

Classification and Tabulation :—[To use the B. B. systematically. The use of coloured chalk will be very useful.]

कर्तरि यत् प्रथमान्तं कर्तृपदम् तत् कर्मणि तृतीयान्तम्			कर्तरि यत् द्वितीयान्तं कर्मपदम् तत् कर्मणि प्रथमान्तं कर्तृपदम्			क्रियापदम्	
कर्तरि	कर्मणि		कर्तरि	कर्मणि		कर्तरि	कर्मणि
१. बालः	बालेन		श्रीविष्णुं	श्रीविष्णुः		पूजयति	पूज्यते
२. आचार्याः	आचार्यैः		पाठं	पाठः		लिखन्ति	लिख्यते
३. छात्राः	छात्रैः		काव्यानि	काव्यानि		पठन्ति	पठ्यन्ते
४. बालकः	बालकेन		देवतां	देवता		वन्दते	वन्द्यते
५. छात्राः	छात्रैः		ज्ञानं	ज्ञानं		लभन्ते	लभ्यते

Generalisation :—With the help of the table thus prepared the pupils will be able to note down the following changes.—(i) The subject in the original sentence active construction) is put in the instrumental case and the object in the nominative case in the passive construction. (ii) The verb (after the addition of य and the Atmanepada terminations) agrees with the subject in the passive voice in number and person.

Application :—(a) Put the following into the passive construction :—

१. मुनिः फलानि भक्षयति । २. पुष्पाणि उद्यानशोभां वर्धयन्ति ।
३. क्षत्रियः वाणान् अस्यति ।

(b) Put the following into the active construction :—

१. भूपतिना प्रजाः रक्ष्यन्ते । २. कन्यया जनकः नम्यते । ३. गुरुणा अहम् उपदिश्ये ।

[This topic of passive construction will have to be done in a series of lessons taken in proper order.]

Another lesson may be necessary to introduce the impersonal construction of the intransitive verbs. It should be contrasted with the passive construction and the emphasis on action (कृत्) should be clearly brought out. The following examples may be dealt with as before:—

३३५५

1. ሀክሉ ጠጥሮቱ
 1. ሀክላቱ ጠጥሮቱ
 1. ሀክላቱ ጠጥሮቱ
 1. ሀክላቱ : ጠጥሮቱ
 1. ሀክላቱ : ጠጥሮቱ
 1. ሀክላቱ ጠጥሮቱ
 1. ሀክላቱ ጠጥሮቱ

treated later on separately. In one lesson the roots *रि*, *रु*, *रु* and *रु* should be dealt with. The principal object in the case of these four roots should be put in the nominative case, the other object remaining unchanged; e.g., *रि* *रु* *रु* *रु* । *रु* *रु* *रु* *रु* । In preparing the passive construction of such roots as *रु*, *रु*, *रु*, *रु*, etc., it should be remembered that the secondary object should be put in the nominative case.

कर्तारि

कर्मणि

१. आचार्यः शिष्यान् धर्मं ब्रूते । आचार्येण शिष्याः धर्मम् उच्यन्ते ।
 २. वामनो बलिं वसुधाम् अयाचत । वामनेन बलिः वसुधाम् अयाच्यत ।
 ३. देवाः समुद्रं सुधाम् अमथन् । देवैः समुद्रः सुधाम् अमथ्यत ।

Lesson : XVII.

Class : Std. V.

Aim :—Appreciation of poetry through तडागवर्णनम् ।

तडागवर्णनम्

तडागतोयं मधुरं प्रसन्नं स्थिरं गभीरं घननीलवर्णम् ।
 तडागतीरं तरुभिः परीतं प्रवासखिन्नान् हवयतीव पान्थान् ॥१॥
 पिबन्ति पद्मेषु मधु द्विरेफाः खादन्ति वृक्षेषु खगाः फलानि ।
 जलेषु मत्स्या विहरन्ति नित्यं छायासु पान्थाः सुखमारमन्ति ॥२॥
 रटन्ति भेकास्तटमाश्रिता ये गुञ्जन्ति भृङ्गाः कमलेषु मञ्जु ।
 निन्दां स्तुतिं वाजगणयन्नमीषां परोपकारे निरतस्तडागः ॥३॥

Aids :—A picture of a lake with the necessary details.

Introduction :—(दर्शयित्वा) अयं तडागः । किं वर्तते तडागे ?
 (जलम्) जलम् इत्यर्थे अन्यः शब्दः तोयम् । कीदृशः वर्णः तडागतोयस्य ?
 (नीलः) किं रोहति तडाग-जले ? (कमलानि) कमलम् इत्यर्थे पद्मम्
 पङ्कजम् वा । भृङ्गाः कमलेषु किमर्थं भ्रमन्ति ? (मधु पातुम्) के
 प्राणिनः तडाग-जले सन्ति ? (मत्स्याः—भेकाः) तडागतीरे किं रोहति ?
 (तृणम्—वृक्षाः) वृक्षः इत्यर्थे तरुः शब्दः । तडागतीरं तरुभिः परिवेष्टितम्—
 परीतम् । वृक्षेषु के प्राणिनः वसन्ति ? (खगाः वानराः च) ते किं भक्षयन्ति ?
 (फलानि) वृक्षाणां छायासु के उपविशन्ति ? (जनाः—पान्थाः) इत्थं
 तडागः बहु रमणीयः प्रशान्तश्च वर्तते । तत्र विविधाः प्राणिनः तैस्तैः प्रकारैः
 सुखं लभन्ते । (The new words given in bold type to be
 noted down on the B.B.)

Statement of Aim :—एतादृशं तडागवर्णनं गद्यमयं कृतम्
 अस्माभिः । अद्य वयं कविकृतं तडागवर्णनं पठामः ।

Presentation:—[T. to recite the verses twice in a sweet voice.] एतान् श्लोकान् अहं पठामि । येष तावत् सावधानं शृणुत । तेषु श्रवणं कः यावः मनसि जायते तत् कथयत ।

Discussion:—प्रश्नः—श्लोकः—कीदृशं तज्जगत्सु जलम् ?

(मयूरम्, निम्बलम् [प्रथमम्], द्विचरम्, गभीरम्, नीलवर्णम् etc.) कीदृशं तज्जगतीरम् ? (तर्क्षिः परिवेष्टितम्, सुशीतलम्) । तज्जगतीरं किं करति ? (पात्रयान् आह्वयति) । कीदृशान् पात्रयान् ? (ये प्रवाहेन विधाः आनाः तान्) । कथम् आह्वयति ? (वृक्षाणां शाखानां कम्पनं हेतुस्तद्विचालनम् एव) । द्वितीयः श्लोकः—मृज्याः कमलेषु किं विवर्तिन ? (सर्पु) मृज्याः इत्ययम् कः शब्दः अयम् ? (द्विरेफाः) । जगताः किं कुर्वन्ति ? (फलानि धारयन्ति) ।

मत्स्याः कुत्र विहरन्ति ? (तज्जगज्जले) । वृक्षच्छायासु पात्र्याः किं जमन्ते ? (विश्रान्तिमुखम्) एव मृज्याः मत्स्याः जगताः पात्र्याः च तज्जगत्सु समीपे सुखं जमन्ते । अतः एव तज्जगः परीपकारी इति कविः वर्णयति । श्लोकः किं कुर्वन्ति ? (रटन्ति नाम कर्कशशब्दं कुर्वन्ति) । मृज्याः कीदृशं शब्दं कुर्वन्ति ? (मयूरं शब्दम्—मञ्जु गच्छन्ति) । श्लोकानां कर्कशशब्दः तज्जगत्सु निन्दति एव

किन्तु मृज्याणां मयूरः शब्दः तज्जगत्सु स्तुतिः एव इति कवेः कल्पना । तज्जगः स्तुतिं निन्दति वा न गणयति । किन्तु सर्वेषां प्राणिनां सुखाय भवति, तावत् परीपकारे तत्परः भवति ।

Reading:—पठनम्—विश्लोकः पुनरेकदा श्लोकान् वाचयति छात्राश्च अनुवाचयन्ति ।

Recapitulation:—समालोचनम् [to be carried on in the mother-tongue.]—एक वर्णितमेव श्लोकेषु ? एतेषां श्लोकानां पठनेन का यावः समुपलब्धे मृज्याकं मनसि ? के शब्दाः का वा पश्यन्त्या रस्यन्त्या इत्यने ? का नाम स्तुतिस्तज्जगत्सु ? का वा निन्दति ? का रसः प्रयान एतेषु श्लोकेषु ? आन्तरवः—यथा तज्जगद्वेशः प्रयान्ती वर्तते तद्वत् श्लोकानां श्रवणं प्रयान्तायावः समुपलब्धे मनसि । का वर्णः वाच्यते श्रवणे ? (अनुगतिशक्तिं मृदुवर्णादिव ज्ञानतरङ्गं परितोषयति)

Assignment:—Learn by heart the verses at home.

Lesson : XVIII.

Class : Std. V.

Aim :—To enable the pupils to express their ideas in a logical and systematic manner with the help of a picture.

Aids :—A picture of a moonlit scene.

Preparation :—परमेश्वरः जनानां व्यवहारं पश्यति । के नेत्रे तस्य ? (सूर्यः चन्द्रः च) कदा प्रकाशते सूर्यः चन्द्रः च ? (दिवा — रात्री) कीदृशः प्रकाशः सूर्यस्य ? (चण्डः—अतः चण्डांशुः चण्डरश्मिः इत्युच्यते) कीदृशः प्रकाशः चन्द्रस्य ? (शीतलः — अतः शीतरश्मिः — शीतांशुः वा इत्युच्यते) चन्द्रस्य प्रकाशः नाम किम् ? (ज्योत्स्ना, चन्द्रिका, कौमुदी वा)

Statement of Aim :—अधुना वयम् आलेख्यस्य साहाय्येन चन्द्रवर्णनं कुर्मः ।

Presentation :—T. to put questions and to elicit from the pupils the details shown in the picture. New words to be noted on the B. B.

प्रश्नाः—कुत्र दृश्यते चन्द्रः ? कीदृशं तस्य बिम्बम् ? किं वर्तते तस्य परितः ? चन्द्रप्रकाशस्य कः परिणामः दृश्यते ? कस्मात् वृक्षाग्राणि धवलितानि ? कथं भाति तडागतोयं चन्द्रिकायाम् । के विहरन्ति तडागजले ? चन्द्रोदये कानि कुसुमानि विकसन्ति ? किं दृश्यते चन्द्रस्य बिम्बे ? कीदृशः चन्द्रस्य कराः रश्मयः अंशवः वा ? कथम् आकर्षति सः जनानां चित्तम् ? कः देवः चन्द्रकलां मस्तके वहति ? After questioning the teacher should try to introduce good ideas and idioms. The composition should have a classical touch about it. With the help of the pupils and with his own contribution, he prepares the composition and writes it on the B. B. The pupils are asked to take it down in their note-books.

The topic of compounds needs a systematic plan. Practically it will cover all the stages say from standard V onwards. All the varieties will have to be dealt with separately. Unless one variety is properly explained and fixed, another variety should not be handled. At all stages the utility of compounds must be shown. As pointed out before, simple compounds can be taught in sid. V. Fuller treatment may be given later on. One

Reading:—A few pupils to read the composition.

पदव्यति सप्तमं चन्द्रमा जीवलीकम्
किमिति निजकलङ्कं नानुसृत्य प्रगटि ।
अर्धति विदितमेतद् ग्राम्यः सज्जनानाम्
परितेतिरतानां नादरो हेयस्मिन् ॥

एतस्मात् अगवान् शङ्करश्चन्द्रस्य कलां मत्तके वदति ।
अखिलं विषयं तेनालङ्कितं अर्धति । एतदेव चन्द्रस्य महेतव्यम् ।
शीतलैर्मूर्तिभिर्युग्मैः सः जनानां चित्तं विजोभयति ।
वर्तते तद्यथा सः शशाङ्कस्य शोभां विवर्तति । चन्द्रस्य रश्मयः शीतलाः ।
कुर्मदनाथः कुरवचक्रवालं विकीरयति । यद्यपि तस्य चित्तं कोऽप्यङ्कः
जनास्त्राजगले विहरेति नौकाय । चन्द्रोदये विकसन्ति कुर्मदनि । अथवा
व पवतिरति । तद्वगस्य जलमपि रोच्यमयं भवति । सुखमनमभिवर्धे
एव वनमगोष्ठात् चन्द्रकथा शोभते । वृक्षैः वृक्षैः शोभते वृक्षमगोष्ठात्
यति सप्तमं चन्द्रमा जीवलीकम् ।

व्योत्सनाया प्रकाशितं भूतलं शुभ्रवस्त्रेणाच्छादितमिव भवति । अतो ववल-
अतिरन्त्या आल्लादमयी च । व्योत्सनाया सवर्ण्यपि वस्त्रेति ववलीकानि ।
संयुक्तं वर्तुलकारं च । स तारगान्धर्वमध्यागतोऽतीव शोभते । अतो चन्द्रका
असौ निगिरिशिखरमाहूतः कान्तिमग्नं चन्द्रः । तस्य चित्तं शूरं

चन्द्रवर्णनम् ।

thing to be borne in mind is that before arriving at the rule or generalisation, say for *सङ्ग* or *सङ्गि*, pupils should have before them many examples appearing in the language material they have studied. They should be able to understand that the compounds make the language expression elegant and beautiful. The teacher, therefore, should always emphasise the use of examples, not stray cases of compounds, as it is usually done, but in sentences or a relevant passage. The pupils should have the capacity to dissolve compounds. What is important from the language point of view is that they should be able to make compounds and use them properly. The following lesson may be given to introduce the pupils to the topic of compounds.

Lesson: XIX.

Class: Std. V.

Aim:—To introduce compounds.

T. to present the following passage on the black-board in two forms: (i) first, where compounds are dissolved, (ii) second, containing the compounds. The compounds so dissolved in the former should be underlined with coloured chalk.

तदाकर्णार्थमस्या सीता नृशं चिन्ताकुलाभयलक्ष्मण न प्राहिनींश्च
रामसाहाय्यार्थम् । उदजसीमां मोललक्ष्मणेति तां विशास्य सीतप्रजस्य नानं-
मन्वधावत् । दूरमपगते लक्ष्मणे भिक्षुवेपेण रावणः प्राप्तो पर्णशाला-
द्वारम् । 'भगवति भिक्षां देहि' इति तस्य याचनां श्रुत्वा जानकी बहिरा-
गच्छत् । तां कपटरूपो लक्ष्मणोऽज्जवीत् । 'हे यैदेहि, मया नहागच्छ लक्ष्मा-
नगरीम् । तस्या अहं भूपतिर्भाग्यशाली रावणः । किमर्थमिदं वनं सेवसे तेन
तापसेन सह । राज्यसुखमनुभव मया सह' । इत्युक्त्वा स क्रूरकर्मा रावणो
बलात्तामकृष्य प्रापयत वायवेगेन लक्ष्माम् ।

T. to assure himself that the pupils have thoroughly understood the passage. He may test their understanding by putting questions on the compound words chiefly and using the mother-tongue. He should then ask them to compare both the passages. They should be able to say that the passage containing compounds sounds better in style and form: the teacher should have a free discussion to impress upon their minds the utility and necessity of compounds in the facility and the beauty of language expression.

After this discussion he may deal with one variety, say, तद्वत्. Compounds like विनाकुल, रामबाहोदय्यायम्, वदन्-शीमा, पद्माला, लङ्का, राजसूयम्, etc. should be explained in detail on the blackboard. When the teacher finds that the pupils have grasped the general nature of तद्वत्, he should give them some application exercises; e.g., use compounds for the words in bold type:—

१. आचार्यस्य समीपे छात्राणां समूहेः लिखति । २. भूय दृष्ट्वा मयूरः द्रुष्टुं प्रवतः दृश्यते । ३. सर्वा सज्जाः जनानाम् द्वितीयं भवति । ४. दृढं जगत् ईश्वरदेव निर्मितम् । ५. द्रोणाचार्यः शार्ङ्गदेव त्रिभुवः आसीत् । Dissolve:—१. शकुन्तलादेस्तपस्वितं तपस्वतम् अङ्गीकृत्य मत्स्यो-दरे प्राक्तम् । २. पद्मपत्तिवत् वारि वत् भवताफलश्रमम् । etc.

Similarly other varieties should be dealt with in separate lesson units at proper stages. At the end of each language lesson (prose or poetry) the compounds in it should be explained.

The pupils must have been introduced to the imperative mood in Std. IV. Now they should know its use in different ways. The various shades in the meaning should be made clear by appropriate examples. This mood is used in the 2nd person chiefly, e.g.,

१. शृणुत रे वीराः । २. त्रायस्व मां नरकात् घोरात् । रक्ष रक्ष परमेश्वर । ३. तृष्णां छिन्द्व भज क्षमां जहि मदम् । etc. By discussion the teacher should lead them on to deduce that in (1) this mood is used in the sense of command, in (2) entreaty and in (3) gentle advice.

Other examples like १. पुत्रं लभस्वात्मगुणानुरूपम् । २. वत्स चिरंजीव विजयी च भव । ३. पर्जन्यः कालवर्षो भवतु जनमनोनन्दिनो वान्तु वाताः । etc. should be discussed and it should be clearly pointed out that the 2nd and 3rd person imperative is frequently used to express benedictions or blessings. इदमासनमलङ्कयितां भवता or एतदासनमास्यताम् will indicate the imperative in the passive voice often used as a polite way of expression. A further study of this topic should be continued in consultation with Apte's Students' Guide to Sanskrit composition on these lines.

Lesson: XXI.

Class: Std. VI.

Aim:—To teach the use of the potential mood.

(Introduction as in the previous lesson.)

Let the teacher give the following sentences for critical study:—

१. छात्राः प्रतिदिनं गुरुं नमयुः । २. लभेत सिकतासु तैलमपि

यत्नः पीडयम् । ३. श्रद्धया विदधोत न क्रियाम् । ४. अपि जीवते सः
शङ्कण्णिराः । ५. हे श्रेय, त्वं मम प्रियम् एव ब्रूयाः । ६. यदि पञ्चमः
अप्येव तर्हि ब्रह्मिन्मम अशक्यं स्यात् ।

After discussion the teacher elicits the various senses in which the potential mood is used; e.g.,

- (1) rule for guidance, (2) probability, (3) precept, (4) expectation, (5) prayer, (6) conditional.

A detailed study of the potential mood may be continued on these lines. Examples should be given from literary works and the pupils should be asked to detect the sense in which the potential mood is used. For instance:—१. शठे शठ्यं समाचरेत् । २. ब्रह्मणे तर्हि न विष्णुः । ३. विष्णुमयं ब्रह्मणं भवेत् । ४. भूजगामि कोपितं विरसि युषवद् धारयत् । न तु प्रतिनिविष्टमूर्ध्वं-
जगतिवमारिपयत् ॥ etc.

Lesson : XXII.

Class : Std. VI.

Aim:—To teach the potential passive participles.

Let the teacher present the following sentences.

for observation and study:—

- (a) १. हेनव्योऽस्मि न ते राजन् कर्त्तव्यामि तव प्रियम् ।
२. दुर्जनः परिरुहेत्यौ विद्ययाऽकरोऽपि सन् ।
३. क्षीयन् न कोऽपि नारी अस्त्रेण श्रुतेत्या ।

- (b) १. कल्पयितुं क्रमयि नो हेतव्यमम् ।
ममवशमपि नोऽवरोपयम् ।
श्रीदेवः पश्यन् स्मरणीयम्
लोकया भवजलं तरणीयम् ॥

२. चाननीया हि विषयमादावेव प्रतिश्रिया ।

(c) १. मद्रचनात्स राजा त्वयेदं वाच्यः ।

२. छात्रैः अध्ययनं कार्यम् ।

३. नरैः दीनजनाय वित्तं देयम् ।

Discussion through the mother-tongue:—Let the teacher see that the pupils have thoroughly understood the sentences. He should particularly draw their attention to the forms in bold type. Let these forms be properly tabulated on the B. B. and the terminations, viz., त्व्य, अनीय, य be noted. It should be clearly pointed out that these potential passive participles [viz., कर्तव्य-करणीय-कार्य; वक्तव्य-वचनीय-वाच्य, etc.] perform a very useful function in the economy of Sanskrit words and enable the speaker to express in one word an idea which would require many words in English or Marathi; as, 'हन्तव्यः—he should be killed.' The sense thus conveyed by them is that of fitness or obligation or necessity; e.g., मया तत्र गन्तव्यं, मया तत्कर्तव्यम् ।

While reading literature, these potential passive participles should be explained—their meaning and formation.

Lesson : XXIII.

Class : Std. VI.

Aim :—To introduce the causal construction.

Observation :—

शुद्धान्तम्

प्रयोजकम्

१. वृक्षः वर्धते ।

मालाकारः वृक्षं वर्धयति ।

२. लताः रोहन्ति ।

„ लताः रोहयति ।

३. बालः वृक्षान् पश्यति ।

„ बालं वृक्षान् दर्शयति ।

४. कन्या मालां करोति ।

„ कन्यया मालां कारयति ।

५. देवाः पुष्पैः तुष्यन्ति ।

„ देवान् पुष्पैः तोषयति ।

Any number of such sentences can be given from which the pupils can see what the causal construction is like. Instead of *मालाकारः* any other agent like *शिवो*, *ईश्वरः*, *यूनि* will do and similar ideas can be expressed.

Tabulation:—

शुद्धिनामि रूपानि	भावः	अज्ञाप	प्रयोजकानि रूपानि
वर्धति रोदति पश्यति करोति वृथति	वृष रुद दृश कृ वृष	वर्धय रोदय पश्य कारय वृषय	वर्धयति रोदयति पश्यति कारयति वृषयति

Generalisation:— १. एतेषु अज्ञापे कानि विशेषणमध्यय ? (गृणः, वर्धः)

२. कः सामान्यो विशेषः ? ('अय' मध्ययः)

३. कृतव्ययानि स्वरूपाणि गृणः ? (उपान्य-हेतु स्वरूपाणि)

४. कृतव्ययानि स्वरूपाणि वर्धः ? (अन्यस्वरूपाणि)

Application:—अर्थलिखितेषु वाक्येषु रिक्तस्थानानि पूरयतीष्वतः शब्दः ।

१. वस्त्रादयः भूयस्ते । माता वस्त्रमय — ।

२. राजा युद्धस्य वार्तां वेत्ति । सेनापती राज्ञे वार्ता — ।

३. गीतं शृणुं शीघ्रम् । स्वामी गीतम् शृणु — ।

In another exercise, sentences containing causal forms should be given and the pupils should be asked to recognize them.

More lessons will be necessary to treat this topic fully. Roots of different varieties, in different tenses and in the passive construction should be taken one by one.

Appendix I

New Types of Questions

The new method of teaching Sanskrit requires new types of questions. Generally the new types of readers contain such questions. The वाक्यरूप exercise, pairing the subject and the predicate, etc. are very interesting and useful. Such exercises have been dealt with before in detail. Here are some new types:—

I. Complete the following with appropriate forms of the roots in the brackets.

१. बालः पुरीषद्वयं (५-अशेष) कथयति च (वाच) ।

२. (दृष्टव्यं) देवाय मति (देवस्य) मयि ।

३. हे भूषण देव मम मयि च (अग्नि + भू-1st future) च ।

४. पापः भूषणः (भूष-2nd future) मयि च (वि + वि 2nd future) ।

II. Rewrite, using proper forms of the numerals given in brackets:—

१. गीतायाः (16th) अक्षरा (24) स्तोत्रमः सन्ति ।

२. मम गाय (42) गीतानि सन्ति । तेषां (33rd) गीते अहं वसामि ।

३. मंगळमास (Bomday) (1452339) मया निवसन्ति । तेषां च (6542) मयि सन्ति ।

III. Rewrite the following sentences using compounds for the words in black:—

१. विवेकं हस्तेन रज्ज्वात् न पश्यत । २. गङ्गायां वायुमयं वसति ।

३. शैले शैले न माणिक्यम् । ४. परमेश्वरस्य आविः न वतंते ।
 ५. दुष्टेन कर्मणा नरस्य कीर्तिमंलिनी भवति ।

IV. Rewrite the following sentences as directed :—

१. नलः हंसं हस्ते गृहीतवान् । (Begin नलेन.....)
२. यावदसौ कृपणो लोभात् पल्वलं स्नातुं प्राविशत् तावन्निमग्नोऽभवन्महापङ्के । (Use the locative absolute)
३. तं पङ्के पतितं वीक्ष्य व्याधरोऽवदत् । (Use the verb for वीक्ष्य and use तू for अवदत्)
४. तव धनुरधिज्यमस्ति । (Use त्वम् with an adjective)
५. साहाय्यार्थमनागतेषु नरेषु बहवो मेषा वृकैर्भक्षिताः । (use 'यदा' 'तदा' and use the verb for भक्षिताः ।
६. स वृक्षस्यच्छायायामुभाविशत् प्राक्षिपत् च कम्बलं भूमौ । (Make one sentence)
७. तेन मिथ्यावादिना प्रातिवेशिका वञ्चिताः । (Change the voice.)

V. Complete the following sentences with reference to the context :—

१.इति चिन्तया पाण्डववीरा उन्निद्रा आसन् । २. सोमित्रि-
 विलपन्तं रामं कालहितं वाक्यमब्रवीत् यत्। ३. नमुचि-
 रिन्द्रायोच्चैःश्रवसमयच्छत् यतः।

VI. Write a story to illustrate the truth—युक्तिः
 शक्तेर्गरीयसी । or उद्यमे सिद्धिः प्रतिवसति । or शठे शाठ्यं
 समाचरेत् । or द्वयोः कलहे तृतीयस्य लाभः । etc.

- VII. Use appropriate adjectives :—१. कृष्णस्य तनु-
 कान्तिः ———। २. ———राधिका । ३. ——— गोपवालाः ।
 ४. ——— जलाशयः । ५. ——— यमुनाजलम् । etc.

Appendix II

Questions set at the B. T. Examination of the

University of Bombay

1. Discuss the place of Sanskrit in the school curriculum in relation to mental training and the needs of modern life.

2. At what stage would you introduce the study of Sanskrit? How would you proceed to do it?
3. What are the essential facts to be kept in mind by a teacher of Sanskrit regarding the aim and value of the subject and its place in the curriculum?

4. How far would you subscribe to the view that the study of Sanskrit must be made compulsory in our Secondary Schools, if we want our pupils to have a thorough knowledge of a modern Indian language derived from Sanskrit?
5. What would be your aim in teaching Sanskrit? How far would the use of the Direct Method help its achievement?

6. Compare and contrast the Grammar Method and the Direct Method of teaching Sanskrit.

7. In what respect does the teaching of Sanskrit by the Direct Method differ from the teaching of English or any living language by the same method? Consider the efficacy of the Direct Method in the teaching of Sanskrit.

8. Discuss the relative merits of different methods of approach to the study of Sanskrit.
9. What are the special merits of teaching Sanskrit by the Direct Method ? What are the difficulties in introducing it in our schools ? How would you overcome them ?
10. " Any method of teaching a language which fails to take account of the fact that language is speech, seems to be so far wanting. " Discuss this view in relation to the teaching of Sanskrit.
11. State the importance of oral work (conversation, dramatisation and recitation) in the teaching of Sanskrit.
12. Consider from all points of view the question of introducing Sanskrit in A.V. Standard III.
13. Plan the first two years' course in Sanskrit giving the syllabus and the method of procedure. What principles will guide you here ?
14. At what stage will you introduce the pupils to Sanskrit Literature ? What devices will you use to help literary appreciation ?
15. Discuss in general the essential features of Sanskrit text-books for our schools. In what proportion would you include standard literature and ' lessons ' specially written for a text-book ?
16. A paper in ' General English ' is at present

- prescribed at the Matriculation; would you advocate a similar procedure in Sanskrit?
17. What are the special characteristics of Sanskrit which necessitates detailed explanation of the text (either prose or poetry)? Mention the various devices that can be used in explaining new words and phrases.

18. What place would you assign to Sanskrit composition in the teaching of Sanskrit? Outline a course of composition exercises for the third and the fourth year.

19. State the general principles that would guide you in conducting reading lessons in A. V. Standard V. How would you bring out the special characteristics of Sanskrit as a language?
20. What principles would guide you in teaching poetry in Sanskrit?

21. How and at what stage would you teach compounds, their function and importance in Sanskrit literature?

22. Discuss the value of the following in the teaching of Sanskrit:—

- (1) Phonetics, (2) Dramatisation, (3) Picture-Reading, (4) The use of a dictionary, (5) Conversation, (6) Learning by heart, (7) Translation into Sanskrit, (8) Picture composition, (9) *Ārthānta*, (10) Poetic Writing, (11) The Place of Grammar.

Appendix III

A list of Text-Books in Sanskrit

MARATHI

1. First and Second Book of Sanskrit, by Dr. R. G. Bhandarkar (1864 & 1868), enlarged and revised by S. R. Bhandarkar : (1924). Published by R.A. Sagoon, Kalbadevi, Bombay (English, Marathi, Gujarati).
2. First and Second Course of Sanskrit, by M. S. Gole (English).
3. संस्कृत भाषा-प्रकाश, (1) by G. P. Jamble, B.A., B.T., 1925 (Marathi).
4. सुवोध-संस्कृतम् (१, २, ३) or Easy Steps to Sanskrit, by B. B. Kamat, B.A., B.Sc., 1925, Poona (English, Marathi, Hindi).
5. अभिनवा पाठावलि: (१, २, ३), by V. P. Bokil, M.A., S.T.C.D., 1927, published by Macmillan & Co., Bombay (English).
6. सुलभ-संस्कृत-प्रवेश: (१, २, ३), by M. P. Oke, 1927. Published by Maharashtra Publishing House, Poona (Marathi).
7. संस्कृत-प्रवेश: (१, २, ३), by R. D. Desai, Sadashiv Peth, Poona (Marathi).
8. संस्कृत पहिलें-दुसरें पुस्तक, by H. R. Nene, Nagpur, 1928 (Marathi).

9. संस्कृत-भाषा-शब्द (१, २, ३), by S. R. Bhat, M.A., M.Ed., 1936. Published by Macmillan & Co., Bombay (Marathi).

10. संस्कृत-शब्द-कोश (१, २, ३), by G. K. Modak 1936. Published by N. Bhide & Co., Poona (Marathi).
11. संस्कृत-सुवाचिनी (१, २, ३), by K. N. Wate, M.A., S.T.C., 1938. Published by N. K. Publishing House, Poona (Marathi).

12. संस्कृत-विशार (१, २), by V. D. Gokhale, M.A., B.T. and R. M. Marathe, M.A., LL.B., B.T., 1938. Published by Swastik Publishing House, Bombay 4 (Marathi).

13. शमस्य-संस्कृत (१, २), 1938. Published by Karnataka Pabishing House, Bombay (English).
14. संस्कृत-वर्णिक (१), by D. P. Khadilkar, M.A., B.T., 1938. Published by Karnataka Publishing House, Bombay (Marathi).
15. संस्कृत-संवाचितक (भाग १, २), by S. D. Satavalekar, Aundh (Satara), (Marathi).

GUJARATI

1. The Sanskrit Teacher (I in two parts; II in two parts) by R. B. K. P. Trivedi, B.A., 1921. Published by Macmillan & Co., Bombay (English).
2. संस्कृत-शब्द (१, २, ३), by K. S. Trivedi 1937. Published by Karsandas Narayandas & Sons, Narmad, Surat.

3. अभिनव संस्कृत-प्रवेश (A New Approach to Sanskrit) by K. M. Kapadia, M.A., Ph.D. Published by Educational Books Co., Bombay 2.
 4. संस्कृत पुस्तक (१, २, ३), (परिचयपद्धति-अनुसार), by N. K. Bhat. Published by Shri Dakshinamurti Prakashan Mandir, Bhavanagar.
 5. सरल-संस्कृत (१, २), by K. V. Mehta, B.A., Bhavanagar.
 6. विद्यारम्भ (The Sanskrit Primer), भूमिका (The Advancee Sanskrit Primer or The Second Stage in Sanskrit Reading), by S. H. Shukla, Pankor Naka, Ahmedabad.
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1. सचित्रम् संस्कृत-पाठ्य-पुस्तकम् (१, २) व्याकरणोपेतम्. Published by Ramanarayan Lal, Allahabad.
 2. ऋजुपाठम् by कविभूषण श्रीपूर्णचन्द्र दे काव्यरत्न उद्भटसागर, बी.ए., S. C. & Co., Book-sellers and Publishers, Calcutta.
 3. Sanskrit Readers (1, 2, 3), by Pandit T. R. Krishnacharya, Kumbhakonam.
 4. Sanskrit Readers (1, 2, 3), by K. V. Subrahmanya Sastriar, Madura. Published by E. M. Gopalkrishna, Kone, Madura & Madras.
 5. संस्कृत बालादर्शः (Infant Primer), by Pandit, K. L. V. Sastri, published by R. Subrahmanya, Vadhyar, Kalpathi-Palghat.
 6. भासकथासारः (१, २, ३), by Y. Mahalinga Sastri, B.A., B.L., Kumbhakonam.

7. Sanskrit Readers (1, 2, 3, 4), by Pandit T. R. Krishnacharya, Madras. Published by T. R. Venkobacharya.
8. श्रीसुखसुखसुख (An easy Sanskrit Prose for beginners).
9. श्रीश्रीश्रीश्रीश्री (The story of Kadambari written concisely in Bana's own words), by Pandit, V. Anantacharya. Published by Simham & Co., G. T. Madras.
10. श्रीश्रीश्रीश्रीश्री (१, २, ३), by T. R. Narayanaya, Trichur (V. Sundra Iyer & Sons).
11. श्रीश्रीश्रीश्रीश्री (१, २, ३, ४) (Suited to Beginners), by श्रीश्रीश्रीश्रीश्रीश्री Jibamunda Vidya-sagara, B. A. Published by Shri Ashubodhan Vidhyabhusana, Calcutta.
12. श्रीश्रीश्रीश्रीश्री (The Ramayan Abridged for the beginners), by V. Mahalinga Sastri, Madras.
13. श्रीश्रीश्रीश्रीश्री (१, २, ३) by श्रीश्रीश्रीश्री V. R. T. Tatarachari, published by The Indian Publishing House, Madras.
14. New Method Sanskrit Reader (1) by H. C. Bhandopadhyaya, M.A., B.T. Teachers' Training College, Dacca.
15. श्रीश्रीश्रीश्री or The New Sanskrit Primer (1, 2), by R. B. Gupta, M.A., revised by H. B. Goswami, M.A., Published by A. B. Gupta, Bhowanipour, Calcutta.
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25. संस्कृत गद्य कुसुमाञ्जलि: by Saraswati Prasad Chatur-vedi, Nagpur.
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27. सरलसंस्कृतवोचिनी by Baldev Prasad, M.A., Lahore.
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Appendix IV

Some Scholars of Europe on the Importance of Sanskrit

Mr. W. C. Taylor says:—

"It was an astounding discovery that Hindu-
than possessed, in spite of the changes of realms and
changes of time, a language of unrivalled richness and
variety; a language, the parent of all these dialects
that Europe has fondly called classical—the source
unlike of Greek flexibility and Roman strength; a
Philosophy, compared with which, in point of age, the
Lessons of Pythagoras are but of Yesterday, and in point
of daring speculation Plato's boldest efforts were tame
and common place. This literature, with all its colossal
proportion which can scarcely be described without
the semblance of bombast and exaggeration claimed, of
course, a place for itself. It stood alone, and it was
able to stand alone."

(J. R. A. S., Vol. II, Taylor's Paper on Sanskrit
Literature.)

Professor MacDonell says:—

"The intellectual debt of Europe to Sanskrit
literature has been undeniably great. It may perhaps
become greater still in the years that are to come."

(History of Sanskrit Literature, p. 42.)

Professor Heeren says:—

"The literature of the Sanskrit Language incense 1-

ably belongs to a highly cultivated people, whom we may with great reason consider to have been the most informed of all the East. It is, at the same time, a scientific and a poetic literature. Hindu literature is one of the richest in Prose and Poetry."

(Heeren's Historical Researches, Vol. II, P. 201.)

Professor Bopp says:—

"Sanskrit is more perfect and copious than Greek and Latin and more exquisite and eloquent than either."
(Edinburgh Review, Vol. XXXIII, P. 43.)

Professor Schelegel says:—

"Justly it is called Sanskrit, *i.e.*, perfect, finished. The Sanskrit combines these various qualities, possessed separately by other tongues; Grecian copiousness, deep-toned Roman force, the divine afflatus characterising the Hebrew tongue. Judged by an organic standard of the principal elements of language the Sanskrit excels in grammatical structure and is indeed the most perfectly developed of all idioms not excepting Greek and Latin."

(Schelegel's History of Literature, P. 106.)

Mons Dubois says that at one time Sanskrit was the one language spoken all over the world. (Edinburgh Review, Vol. XXXIII, P. 43.)

Cosma-De-Coros, a great Hungarian savant in his preface to Tibetan Dictionary says:—

To his own nation he feels a pride in announcing

that the study of the Sanskrit will be more satisfactory than to any other people of Europe. "The Hungarians will find a fund of information from its study, respecting their origin, manners, customs, and language, since the structure of Sanskrit (as also of other Indian dialects) is most analogous to the Hungarian, while it greatly differs from the languages of Occidental Europe."

Prof. Max Müller says:—

"If I were to look over the whole world to find out the country most richly endowed with all the wealth, power and beauty that nature can bestow in some parts, a very paradise on earth—I should point to India. If I were to ask myself from what literature we, here in Europe, we who have been nurtured almost exclusively on the thoughts of the Greeks and Romans may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human, a life, not for this life only, but a transfigured and eternal life—again I should point to India."

(India What Can It Teach Us? P. 6.)

Professor Monier Williams says:—

"Contrast with the respectful tone of the Hindu children towards their parents the harsh manner in which Eschmachus generally speaks to his mother, Ethel respect and affection is quite as noteworthy a feature in the Hindu character now as in ancient times."

been assured by Indian officers that it is common for unmarried soldiers to stint themselves almost to starvation point, that they may send money to their aged parents. In this the Hindu might teach us a lesson."

Justice Sir John Woodroffe of the Calcutta High Court says:—

"India lives because of the world purpose, which she has to fulfil; because the world will be enriched by what she can give to it. The Indian youths of to-day are the custodians. Proud of their guardianship, let them cast aside false shame of themselves and of their own, as also all fear and sloth."

(Address at the sixth anniversary meeting of Friends Union Club, Calcutta, 30-5-1916.)

Dr. F. A. Hassler of America says about the Mahabharat:—

"In all my experience in life, I have not found a work that has interested me as much as that noble production of the wise, and I do not hesitate to say, inspired men of ancient India. In fact I have studied it (Mahabharat) more than any other work for a long time past, and have made at least 1000 notes which I have arranged in alphabetical order for the purpose of study. The Mahabharat has opened to me, as it were, a new world, and I have been surprised beyond measure at the wisdom, truth, knowledge and love of the right which I have found displayed in its pages not only so, but I have found many of the truths which

